musical
COURIER

ISCM Festival Shows Late Trends

Summer Music In Europe And U. S.

Latin America Opens Gala Seasons

JULY 1947
25 cents

RALPH THOMAS, Voice Teacher of Hollywood

UNDER SUMMER'S SWAY

Artists Make Music, Tours, New Contracts —And Autumn Plans

CARL BAMBERGER,
who directed the Southern Symphony and annual Music Festival in Columbia, S. C., for fifth season, looks over score of Meistersinger, of which he did an English concert version with Metropolitan Opera soloists. (Photo by Jimmy Price.)

LEONARD BERNSTEIN AT SCHEVENINGEN
on June 11 jumped into the gap by both playing and conducting Ravel's Piano Concerto with the Residentie Orchestra. Nathan Milstein, violinist, scheduled to play a concerto, could not come to the Netherlands because of the railway strike in France. (Photo, World Echo, The Hague.)

ERNO BALOGH (right)
before a window display of his records in Streator, Ill. Mr. Elias (left), owner of the record shop, arranged for Mr. Balogh to autograph his recordings the day after his concert in the city, where the pianist recently concluded a transcontinental tour of 18 appearances.

SIGNING CEREMONY.
Marks Levine, vice-president of National Concert and Artists Corporation and director of its Concert Division, welcomes Astrid Varnay, Metropolitan Opera Wagnerian soprano, to the NCAC roster. They are signing a contract under which Miss Varnay will be enabled to fill coast-to-coast recital and orchestral engagements previously impossible because of her operatic commitments. (Photo by Ben Greenhaus.)

(Below)
THE SALZEDO CONCERT ENSEMBLE
at Tuskegee Institute, in Alabama, for one of its numerous return engagements this season. At left, Carlos Salzedo and Mary Hill Doolittle, cellist; on extreme right, Ruth Freeman, flutist; beside her, Mimi Allen, harpist. Besides New York City, the ensemble also appeared in Massachusetts, Illinois, Indiana, New Jersey, Pennsylvania, West Virginia, Tennessee, Missouri, Wisconsin, Iowa, Kansas, Texas (7 cities), Louisiana, Alabama, Florida, Ohio and New York State. After rehearsing new programs for next season, the members separated for summer. Mr. Salzedo is in Camden, Me., composing and directing the Summer Harp Colony of America.

STELL ANDERSEN,
American pianist, at her home at Scarsdale, N. Y. She appears with the New York Philharmonic-Symphony in the Grieg Piano Concerto on July 23 at Lewisohn Stadium.

FLORENCE MERCUR,
pianist (center), with students of Martin College, Tenn., where she played recently.

LILLY WINDSOR,
American soprano, and Gabriele Santini, artistic director of the Rome Opera, go over the score of Faust, in which Miss Windsor will make her debut as Marguerite with that organization in December. (Foto Romani.)

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Summer Music Appeal Grows

Warm weather music has spread throughout most of the country, to a degree that was unknown a quarter century ago. With typical American country and urban settings as backgrounds, there has also been added something of the native touch that makes such events different in this country from those overseas.

They range, of course, from the rather sophisticated throngs attending the Berkshire Festival in Massachusetts, and city events such as the Lewisohn Stadium in New York, the Hollywood Bowl, Ravinia and Grant Park in Chicago, Robin Hood Dell in Philadelphia, and the Watergate Concerts in Washington, D. C., to much more informal musical gatherings.

All are animated by a common urge—which is to mix the experience of music-making and listening with the relaxation that the summer season engenders.

This tendency has been spreading and taking some interesting phases in local surroundings. For example, a Gold Rush background gives a glamour to the opera festival at Central City, Colo., and the Cincinnati Summer Opera takes place amid a garden setting at the "Zoo." A new concert series at Red Rocks, near Denver, is to be given in a natural theatre carved from stone. Among recently inaugurated Southern festivals are those in Brevard, N. C., and at Charlottesville, Va., both amid fine natural settings, while the old music gatherings at Williamsburg, Va., are given in the restored 18th century background of a distinguished past.

In Milwaukee for some years now a summer concert series, under municipal auspices, has taken place in the Blatz Music Temple. Detroit has its "Pops" series by Symphony players; so has historic New Orleans; further programs take place in the Sunken Gardens Open Air Theatre at San Antonio, Tex., and at Hillsborough, Cal. In the latter state there is a busy summer cycle of chamber music concerts at leading colleges, and the Bach Festival in lovely Carmel.

There are summer concerts in Cleveland, Baltimore, Indianapolis, San Francisco—to mention only a few of the other centers. The Municipal Opera season in St. Louis has been a rallying point for lovers of light stage fare for some years, and many shows which later come to Broadway are premiered here.

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Lyrics on the Lawns

We can not enumerate here, by any means, all the events which the season provides in such abundance. But some of the typical participation and sponsorship by members of the community may be outlined in two instances.

The first is the case of the Houston, Tex., Symphony Orchestra, which in the winter has a formal indoor season, with noted soloists, and next year will feature a number of guest conductors. The summer outdoor events given in Hermann Park by 45 players of the orchestra under Ernst Hoffmann (and other events at local playgrounds) are sponsored by Radio Station KTRH, which formed a club known as Friends of the Symphony, each with a small contribution, and is broadcasting some programs.

"Attendance at the concerts is free, and those who attend may either occupy park benches or provide their own camp stools or folding chairs. The sponsors of the concerts encourage family Symphony night picnics and there are no age limits for attendance. The spectacle of Houstonians in play clothes, reclining on blankets spread on the spacious lawn in front of the stage at Miller Memorial Theatre, enjoying the music of Beethoven, Brahms, Strauss, Victor Herbert and other composers, has become a tradition in Houston and it is expected that many new devotees to Summer Symphony will be recruited this year," says a bulletin.

This vista of a cross-section of Americans lolling on the greensward and responsive to strains of music, is one which some Breughel could very well portray with his brush.

STRING EXPERTS ON STROLL.
Henry Briggs, violin maker of Glasgow, Scotland, and John Hornsteiner, dean of American violin makers, in the gardens adjoining the Art Institute of Chicago (Orchestra Hall is in the background). Coming to Chicago at the invitation of Kenneth Warren, who visited him in Glasgow last summer, Mr. Briggs has found the United States keenly interested in fine violins. His authoritative talks on the subject of English and Scottish makers have delighted lovers of the instrument.

• • •

Whole State "Pitches In"

The second organization is interesting because it is one which plays for communities throughout the State. The North Carolina Symphony under Dr. Benjamin Swalin has concluded its second annual statewide tour. During 13 weeks the orchestra traveled 3,600 miles, performing 114 concerts in 55 cities and towns. Each city had a free children's concert in the afternoon. Audiences totalled 50,000 adults and 100,000 young folks, many of the latter enjoying the music so much that they returned with their parents in the evening!

The orchestra is sponsored by the North Carolina Symphony Society, which has 11,500 members, and the State of North Carolina (which makes an annual appropriation for its activities).

Besides the free concerts for children, the orchestra presents juvenile soloists in movements of piano concertos at the youth programs—a powerful incentive to junior musical interest.

ON THE COVER

Ralph Thomas, well known vocal teacher of Hollywood, has a varied and extensive professional background. He studied for some years in Europe and sang there in both concert and opera, including appearances in Paris and Milan. In America he has concertized in almost every state of the Union. He also studied acting and appeared on the stage in New York. For several years he owned and operated the Ralph Thomas Opera Company. For the last eighteen years Mr. Thomas has had vocal studios in Los Angeles and Hollywood, where he has trained hundreds of singers for stage, screen, radio and opera. He has presented more than 200 pupils' recitals and many programs for clubs. Mr. Thomas' Penthouse vocal studios are among the most attractive on the Pacific Coast. Among those who have studied with Mr. Thomas are Deanna Durbin, Carol Deis, Lois Butler, Jean McLaren and Janet Walker. He is the author of the Ralph Thomas Vocal Method and Textbook. The portrait on the cover is by his wife, Mary Brittan. (Photo by David Sutton.)

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Sixty-Eighth Year
July, 1947

THE MUSICAL PARADE: By the Staff

TONAL TATTLING.—Taking most of us by surprise is intelligence that the Boston Symphony planned a short tour of Britain in September under Koussevitzky, but has given it up owing to "transportation problems. . . ." Among other rumors flying on the summer breezes is one that that eminent conductor plans to ease up on conducting schedules, yielding some concerts to Charles Münch and a number of other guests. . . .

Lily Pons received rosette of Legion of Honor from President Auriol of France at a special ceremony in the Elysée Palace. . . .

Nicaragua, about which we indited item recently, has since had not only change of government, but plans for a new symphony orchestra of 40 under one Tucho Montealegre, but whether revolution cancelled project remains to be seen. . . .

• • •

Great doings in Paris, where according to Reuters dispatch "5,000 Parisians cheered themselves hoarse" at conducting of nine-year-old Pierino Gamba, boy "wonder" from Italy. According to UP account, "when he met reporters later, he slid down hotel banister into their midst. Then, laughing, behind a home-made paper mask, he merrily ignored their questions. . . . Instead he talked of electric trains, chocolates and the Eiffel Tower." That, Pierino, is no way to attain world eminence in type!

• • •

Add Noted Virtuosity Dept.—Eddie Basinski is said to be first violinist with the Buffalo Philharmonic Orchestra in winter and a fielder for the Pittsburgh Pirates in warm months. Now that so many people are doubling up in housing, maybe in professions, too?

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When La Scala Opera of Milan visited Paris recently, Ebe Stignani, leading mezzo, told the UP she would be with the "Met" in coming season. (Such large-scale exchanges of opera companies and orchestra are because money can't be sent out of the various countries. A form of *bel canto* barter.)

• • •

Maria Jeritza is planning to appear in musical version of Enter Madame, play about opera singer, with score by a composer to be selected, and produced by Seymour Sweibel and Henry Souvaine. . . . National committee formed for Society of Friends of the Berkshire Festival, with Lewis Perry, headmaster of Phillips Exeter, as chairman. . . .

Kirsten Flagstad left for Europe by air after concert tour of U.S. cities and plans to return here next year; will make appearances meanwhile with London Philharmonic in Zurich and Holland. . . . U.S. Committee for World Youth Festival, planned for Prague, July 20 to Aug. 17, will send over five young jazz musicians, Scarsdale High School Gang, said to perform "in New Orleans style." Oh, boy!

• • •

N.Y. City Center's annual report by Newbold Morris, board head, said for fourth consecutive year it "has operated on a self-sustaining basis" and attendance totalled 750,888 for the twelve months. . . . Mrs. August Belmont, founder and pres. of "Met" Opera Guild, re-elected at annual meeting attended by 500, and presented with Merit Scroll from Sigma Alpha Iota. . . . AGMA is calling convention to amend constitution, so as "to insure full democracy within the union," though somewhat illogically denying all points made in a grievance petition by committee of members. . . . Elizabeth Kern, daughter of late Jerome Kern, composer, wed to Jack Cummings, nephew of Lewis B. Mayer, film exec., in Las Vegas, N. M. . . .

Terpsichore seems to be stricken with wanderlust—Ballet Theater recently invading Cuba, and Ballet Russe de Monte Carlo, Mexico. . . .

Though there's no particular "open season" on Lohengrin, June does seem to see more performances (the "Met" notwithstanding), at least of the Wedding March. Starting off the month right were Alix B. Williamson, public relations chief, and Joseph Lippman, NCAC executive, married on June 1. . . .

• • •

Embattled Sir Thomas Beecham rumored "parted" from his English impresario Harold Fielding, following conductor's refusal to substitute another pianist for Lady Beecham in a Mozart concerto at a London festival; the latter was suffering from acute rheumatic inflammation at the time, says AP. . . .

• • •

Irony found in fact that MS. of two Schubert songs, Der Saenger am Felsen and Fern von der Grossen Stadt, recently sold for 270 pounds at Sotheby's in London—a sum that would have bought its impecunious composer a good many dinners. Same sale brought 1,050 pounds for large portion of Beethoven's Piano Sonatina in G major, Op. 79. . . . In another category, Dodgers Knothole Four, of Brooklyn, won recent Barber Shop Quartet Contest in five N. Y. boroughs. . . .

Serge Failoni, conductor, scheduled to join "Met" this fall, suffered a stroke while conducting at the Budapest Opera on June 7, according to UP dispatch from Hungary. . . .

AFM members will not play for recordings and transcriptions after Dec. 31 of this year, according to a resolution prepared by Petrillo, national union president, and adopted by acclamation at recent 50th annual convention of that organization in Detroit. . . . The union also voted to ban narcotic addicts. . . .

Artur Rubinstein had a 1,400 pound grand piano flown to Argentina in a cargo plane for his recital at the Teatro Colon on June 11. . . . The N. Y. Philharmonic-Symphony has named Henry E. Coe to its board of directors. . . . New Orleans "Pop" Concerts, under Emanuel Balaban, being given thrice weekly, in local Auditorium decorated as summer garden, with Aug. 8 as closing date. . . .

Furtwaengler made return as conductor of Berlin Philharmonic with outward signs of enthusiasm from audience. . . . Rather ironic was fate of a colored choral conductor, who after leading program including Nobody Knows de Trouble I See, stepped from stage of White Plains, N. Y., County Center to encounter constabulary bearing writ on a support charge. . . .

• • •

Large-scale shifts in American symphony personnel are in making. Josef Gingold leaves Detroit Symphony and goes to Cleveland Orchestra as concertmaster next season, and, 'tis said, the latter orchestra will be minus Samuel Thaviu, who held that post, Harry Fuchs, first cellist, and Philip Kirchner, solo oboe. . . .

The Central City, Colo., Festival is planning to give Fidelio this summer. . . . The Lemonade Opera Workshop in Greenwich Village, gave English version of Don Giovanni lately. What, Don singing "Lemonade Song?"

• • •

The Toscaninis marked their 50th wedding anniversary last month. . . .

Those dance reviews in some leading New York papers are getting personaler and personaler; what would a concert singer say if one discussed her tonsils with the frankness of one recent review which comments on "the clean-limbed ease of Miss X"?

• • •

Arnold Schoenberg, in acceptance speech for the $1,000 Institute of Arts and Letters Award for Distinguished Achievement to a foreign composer living in America, generously gave chief credit in winning fight for recognition to "my opponents" as "the ones who really helped me. . . ."

• • •

Where is my wandering boy tonight?
Nursing a summer opera mosquito bite!

• • •

Berkshire Festival Center opera dept. is said to be planning productions of Mozart's Idomeneo and new one-act opera in English, The Trial of Lucullus, score by Roger Sessions and book by Bert Brecht, which recently had tryout at Berkeley, Cal. . . .

Kathleen Ferrier, English contralto, who sings Orfeo at Glyndebourne, is coming to U. S. next winter to appear in Mahler's Song of Earth with N. Y. Philharmonic. . . .

Three singers from U. S. were in sixth production at Covent Garden—Il Trovatore—Doris Doree singing Leonora, Arthur Carron, the stalwart Manrico, and Jess Walters, Count Di Luna. Season ends July 5. . . .

• • •

Curious report in Brussels paper says European protests were roused by use of classic works in Walt Disney film Fantasia, and in future showings these scores by Beethoven, Bach and Stravinsky will be replaced by special music written by John "Stevedore" Stromp, composer of Kiss in the Night, and "Tricky" Moisevitch, who wrote Hiroshima Rhapsody. . . . That paper, incidentally, says of a popular soprano from the U. S. recently heard there: "A town has been named after her; a locomotive, a rose, an iris and a narcissus all bear her name." Anticlimactic, we say!

• • •

Irene Jordan, young "Met" mezzo, who bowed this year, wed to Arnold Caplan, violinist in the orchestra there. . . .

• • •

Tax reduction controversy saw delegation of Broadway theatrical managers appearing before Congress committee to urge lower admissions levy. "We resent being classified as a luxury," said Brock Pemberton—a feeling shared by many musicians in this practical land. . . .

• • •

M-G-M is going in for new musical films, including a "life" of Rodgers and Hart; Herbert's The Red Mill with Melchior and Marina Koshetz, daughter of Nina; and an opus on the life of Mozart. The last it intends to bolster—musical interest being so feeble in the Great Public—with an intertwined life of Mesmer, pioneer hypnotist. We fear the worst. Somebody might dream up, say, a jazz version of the Minuet from Don Giovanni, renamed Acacias in the Starlight, danced by 559 couples in identical tropical evening dress on a monster revolving stage. . . .

• • •

Stephen Foster, if he were alive today, might sing:

Come where my love lies dreaming,
Dreaming the sunny hours away.
She's a television tympanist.
Petrillo says she dassent play!

COPENHAGEN FESTIVAL OF ISCM SHOWS VARIED CURRENTS IN 1947 MUSIC

Programs for Modernist Gathering Reveal Diverse Tendencies—Dent Relinquishes Presidency—U. S. Entries Not Wholly Representative

By P. GLANVILLE-HICKS

Copenhagen

The Festival of the International Society for Contemporary Music was held this year in Copenhagen, the first time in the Society's history that the assembly had taken place in a Scandinavian country. During the entire week of the festival activities, Copenhagen enjoyed an unbroken spell of exceptionally early warm, sunny weather. It was a heaven-sent gift, since many of the planned activities took place out of doors. The delegates, musicians, and press representatives attending and taking part in the festival were presented upon arrival with a full schedule of music and entertainment in addition to the six main concerts listed as the festival proper. Among these were a reception by the Mayor and city officials at the Copenhagen Town Hall; a tour of the Castles of Elsinore and Fredericksbourg where the Copenhagen Boys Choir gave a brief program in the Castle Church, of mediaeval Danish music; a reception luncheon by the City of Malmö, Sweden, and a tour of inspection of the world famous Theatre of Malmö.

On the same afternoon the Second Chamber Concert of the Festival Series took place in the Aula of the University of Lund, Sweden, and was followed by a reception dinner given by the University Faculty at the Grand Hotel, Lund.

The Royal Theatre in Copenhagen presented some Danish ballet and opera excerpts, and an extra concert of Danish light music was given in the Tivoli Gardens Concert Hall. This was followed by a reception given by Svend Wilhelm Hansen, head of Hansen Publishing House, Copenhagen. Small programs and receptions were given also by the Norwegian, Dutch, and Polish Legations, and the British Council gave a party. Receptions were given for the delegates by the Boards of Directors of Radio House and of the Tivoli.

Of special interest among the small semi-official events was an intimate and very expert lecture recital on Indian Classical Music, by Narayana Menon, the delegate for India, and director of BBC Eastern Service. He illustrated his talk with some well-selected recorded examples of Indian music, and with his own demonstrations on the veena.

Clarke New President

At the meetings of the delegates, during the week in Copenhagen, matters for the coming year were voted upon. Professor Edward J. Dent is retiring as International President of the Society, and Edward Clarke, of London, will be the new President. Professor Dent will remain attached to the Society in the capacity of Honorary President.

The Festival for next year will be held in Amsterdam, Holland, and will be given in co-operation with the Concertgebouw Orchestra of Amsterdam. The Festival will be in June, 1948, and the Selection Committee will meet in November of the present year.

An Opera Section has been inaugurated for the production of one opera each year, the work to be in one, two, or three acts, and to be not more than five years old. It must also be a "first performance in Holland," though performances elsewhere do not constitute a disqualifying factor.

Dark Horses in Denmark

Of the sixteen countries included in the festival, the three Scandinavian countries were represented by eight composers. Holmboe, Bentzon and Koppel of Denmark; Blomdahl, Rosenberg and Nystroem of Sweden, and Saeverud and Valen of Norway.

Outstanding among these, indeed outstanding in the whole concert series were the three young Danes, each brilliant and exciting in his entirely differing way.

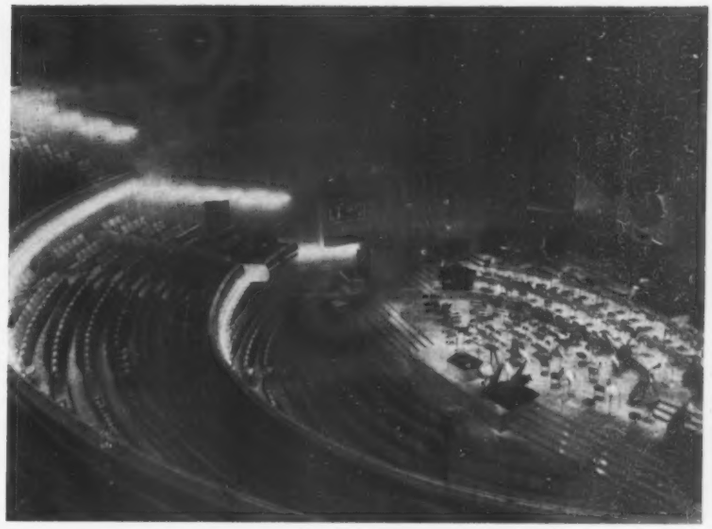
Vagn Holmboe is clearly a born symphonist, and one of considerable force. His style is basically tonal—more often consonant than dissonant though not diatonic, the highly original harmonic and melodic schemes giving an asymmetrical effect by ignoring tonic in the usual sense, as a natural point of rest, and often swinging quite everyday harmonic structures around into a new context for his melodic outline. His melody in the Symphony No. 5 is restricted and stylized, as though typed by a folk-element. The first movement, with its effect of "harmony worn at an angle of 45" is intense, rhythmically interesting without being restless. Though there is a reference here and there to the Stravinsky of Sacre, it is in method rather than style. The Andante, highly poetic, and again with a related asymmetry in the harmonic sphere, possesses long beautiful melodic lines. The ostinato nature of much of the slow movement is perhaps a little sluggish, since the long ending section of the preceding movement employed similar procedures. The Finale is exhilarating, and has somewhat the body and flow of bagpipe music on an immense scale.

Herman Koppel is a composer of an entirely different kind. The Alla Marcia, Pastorale and Gaja of his Wind Sextet are neo-classic, being gay and alert rather in the manner of Jean Francaix. He lacks Francaix's neatly turned formal planning, but is much more varied in color and rhythmic aspects. A "blues" section in the first movement, with piano and horn, punctuated by oboe interjections brings a smile, and even the Pastorale remains quietly vivacious. The Finale seems a little long for the nature of the material, but the work is charming and successful.

Partita Wins Ovation

The 28-year-old Niels Viggo Bentzon gave a performance of his own Partita for Piano, which brought him one of the three or four ovations of the festival. The Partita is a massive and difficult five movement work. It is extremely concentrated as to means and ends, and its perpendicular treatment of harmonic and spacing questions relates it to certain of Copland's piano writings, while sustained cross-rhythm sections, making of rhythm a "form" also brings it closer to American than to European contemporary musical methods.

Bentzon has a tremendous flair for piano writing, and takes in a large span of the instrument's possibilities in this work. The composer, already recognized as perhaps the first pianist of Denmark, should certainly make an international reputation as virtuoso and composer.



SCENE OF TWO ISCM FESTIVAL CONCERTS.
Large Concert Hall of the Radio House in Copenhagen, where the first and sixth events took place. Below, three Danish composers whose works were heard: l. to r., Niels Viggo Bentzon, Vagn Holmboe, and Herman Koppel.

Swedish and Norwegian Entries

The three composers from Sweden, Nystroem, Rosenberg, and Blomdahl, all have atonal leanings—though neither one of them is a pure twelve-note-theory man. Hilding Rosenberg and Gosta Nystroem of the older generation presented expertly written works in the international vein, the former's Concerto for String Orchestra being more tightly classic, the latter's Sinfonia Breve more in the epic vein.

Karl Birger Blomdahl, of the younger generation, did a great deal within the limitations of a String Trio, especially in the consideration of questions of volume, resonance, and spacing, evoking a maximum from the small ensemble. His music possesses a great sensitivity.

From Norway, Harald Saeverud has incorporated folk material into his already fresh style, adding a certain primitive stylization. The music ("Goldreslatten," Symphonic Dance and Passacaglia) is perhaps a little unsophisticated in composition, but his skill in presentational technique is considerable.

Fartein Valen would appear to be an important Norwegian. Holder of the Norway State Pension for life, he has created to one of Michaelangelo's Sonnets an intense orchestral work in the atonal style. Atonalism being a romantic—not a classic—expression, the idiom and content are here extremely coherent. And (as was always the case with Alban Berg) Valen has the power to surmount the monotony inherent in atonal chromaticism, and create an individual expression of great depth.

Italy: Surrealism, and "Harmony of Gravitation"

The twenty-eight-year-old Italian composer Gino Negri has of late been devoting himself to the study of a completely new technique by Roberto Lupi—the "harmony of gravitation"; and in both degree and kind, Negri pulled the surprise work of the Festival programs. His Spoon River Anthology for soli, chorus ,and orchestra, to the English text by Edgar Lee Masters, is a large and extraordinary piece. It has a chorus which mostly speaks; soprano, tenor, contralto and bass soli who half declaim, half sing the amazing vocal lines allotted to them—and which display a complete disregard for any conventional rulings on prosody! (It is said of the composer that he knows no word of English, and that this is part of the intended surrealism.)

Each solo is constructed as an appendage, an aside to the main body of the music, and each is accompanied—almost in caricature, by a different solo instrument. Thus, one may hear a contralto uttering such a sentence as "When Butch Welty caught me after a brutal hunt, he left me to my fate with Dr. Meyers, and I sank into death, growing numb from the feet up"—and this will be accompanied by a lively saxophone obbligato, after which the main body of the piece will again take over.

The music itself is often beautiful, and the strings and chorus remain reiterative throughout with their thematic material. Several moments in the score are quite eerie, and one or two tragic and impressive. It may be that the piece is more interesting for what it brings forth in the way of new departures, than for its intrinsic value as music.

Ildebrando Pizzetti, the well-known Italian composer, presented Tre Composizioni Corali, an extremely beautiful little unaccompanied choral work, excellently performed by the Radio Madrigal Choir. Pizzetti does some new and exciting things in choral counterpoint.

(*Continued on page 24*)

"Pops," Stadium Thronged As Summer Takes Over

By JULES WOLFFERS

BOSTON.—With the summer concert sweeping the country, it is of interest to note the gradual change-over that Pops programs have taken here in the 62 years since they began in 1885.

While there is considerable noise and chatter during the performance of lighter works, the listeners almost invariably give the more serious compositions a quiet, attentive and appreciative hearing. Audience feeling towards soloists, too, is enthusiastic.

Among the Soloists

This season's list of soloists has been a very good one, with pianists, as usual, almost completely monopolizing the field. Some fine works have received thoroughly competent performances.

At this writing (June 17) Luise Vosgerchian, brilliant young pianist, has created a stir in her five appearances, playing the Liszt E flat three times, the Tchaikovsky and the Grieg. On the lighter side, Leo Litwin has done the Gershwin Rhapsody in Blue and the Warsaw Concerto three times each. Another frequent soloist has been Berhard Weiser, in the Rachmaninoff No. 2, the same composer's Rhapsody on a Theme by Paganini, and four appearances in the Liszt-Busoni Spanish Rhapsody.

The former Boston Symphony pianist, Jesus Maria Sanroma, a frequent Pops performer, returned for a Pension Fund program and played at another concert for good measure. His offerings included the Gershwin Rhapsody (twice), the Tchaikovsky, and the Liszt Dance of Death. Leo Smit was soloist in two works on the same program—Haydn Concerto in D, and the Gershwin Rhapsody No. 2.

Some Hearings

A novelty here was the performance of John Field's Concerto No. 6 by Gregory Tucker, who was also heard in the Mendelssohn Capriccio Brillante. The McDonald Concerto for Two Pianos brought Frances Reilly and Barbara Mardern as duo-soloists. Other pianists include Helen Poterala in the Mendelssohn G minor; Helen Zoe Duncan in Franck's Symphonic Variations; Natalie Kramer in Beethoven No. 1; Elizabeth Scher in Gershwin's Concerto in F (twice); Allen Giles in the Rachmaninoff Second; Ethel Hutchinson, also with the Rachmaninoff.

Interrupting this parade of pianists was youthful Judith Davidoff, in the Saint-Saens Cello Concerto in A minor, and the soprano, Tina Palladino in a Mascagni aria.

There is plenty of vocal music at the special school and college nights, a Pops feature for some time. Choral organizations of the following schools have participated: Regis, Framingham State; Mass. Tech; Brown; Pembroke, Harvard; Sarah Lawrence; Dartmouth; Lasell; Colby Junior Boston University; and Tufts.

Guest Leaders

To this writing, the list of guest conductors remains small, with Arthur Fiedler conducting most of the nightly concerts. Paul Cherkassky has conducted twice and Wheeler Beckett, Louis Speyer, Thompson Stone and Emil Arcieri each have led a program.

A few novelties have been heard from time to time. The Power of Industry, subtitled, A Modern Fantasia, makes no secret of its program in the three movements named respectively, Three O'Clock Shift—Factory Whistles, Machines, Production; Gyrostatics—à la Dixieland; Mechanism—The Dance of the Automatans. The composer, Henry Lasker, played the piano part of his own work which received a repeat performance.

Three conductors participated during Harvard Night—Malcolm Holmes, G. Wallace Woodworth, and Leroy Anderson. Malcolm Holmes also conducted the New England Conservatory Pops evening which brought to attention a splendid young soprano, Mildred Mueller. Marilyn Olson was soloist in the Tchaikovsky Violin Concerto.

A scattering of events brought up the rear of the past season. The Cambridge Collegium Musicum (Erwin Bodky, director), gave the last of its interesting series of programs made up mostly of old and relatively unknown composers.

Miklos Gafni made his debut here at Symphony Hall to disclose a beautiful and true lyric tenor.

Mass. Federated Music Clubs Sponsor Programs

BOSTON.—Under the leadership of Mrs. Robert S. Hoffman, President of the State Federation of Music Clubs, many interesting events have climaxed a season of activity.

At the Hatch Memorial Shell on the Esplanade, five concerts have been presented free of charge to large audiences. The announced participants included the Hingham Civic Orchestra, John Samuelson, conductor, Hazel Hallett, piano soloist; Jan Veen and his Dancers; the Metropolitan Singers, Robert G. Ewing, director; Alice Farnsworth, soprano; Needham Civic Orchestra and Chorus, William R. Fisher, conductor. The Medford Band, Ralph I. Schoonmaker, director.

An opera workshop recital was presented three times at the Elizabeth Peabody Playhouse. Under the artistic direction of Emilia Ippolito, with Roger John Krohn as co-director, and Arthur Lang, musical director, the young singers gave polished performances of professional caliber. Participants included Ophelia Der Vartanian, Frank Gay, Naomi Rubin, Gladys Wasserman, Frances Moulla, Pearl Layton, Jane Thompson, Edgar Viens, Marion McCree, Frances Kenison, Margaret Godding, Helene Haire, Anita Travaglia, Beatrice Werlin, Clair Murphy.

The Philharmonic Society of Arlington, affiliated with the Federation, presented its annual Pops night in the Robbins Memorial Town Hall. Leonard Wood conducted, with Jack Strauss as guest leader.

Other recent events under these auspices included the State Junior Competitive Festival, with 146 entrants (the largest number to date) in which 16 superior and 67 excellent ratings were given.

The State Federation also held an International Day Program at the Univ. of Massachusetts, at which A. Flagler Fultz spoke on The Healing Role of Music; and an evening concert included Adele Addison, contest winner, and John Delevaryas, pianist.

Stadium Anniversary

Some 15,000 New Yorkers on June 16 again traveled up to 137th Street to attend the opening of the Lewisohn Stadium concert series, now in its 30th year. During the intermission, Sam A. Lewisohn, who with Mayor William O'Dwyer is honorary chairman of the Stadium Concerts, Inc., extended a hearty welcome to those filling the wide expanse of the amphitheatre almost to capacity to hear the players of the Philharmonic-Symphony in this opening event. He introduced the Mayor, who in a short speech made the announcement that the Stadium will have a new stage next year, coinciding with Greater New York's Golden Jubilee.

He expressed the city's thanks to all the patrons of the Stadium concerts above all to Mrs. Charles Guggenheimer, whose energy and persistence have made the Stadium Concerts a success since their inception. In the name of the city he handed to Mrs. Guggenheimer a scroll citing her for meritorious activities. In a short and witty speech, Mrs. Guggenheimer accepted the honor, enthusiastically acclaimed by the audience, which rose.

Monteux Conducts

The evening's artistic interest was focussed on the conductor: Pierre Monteux, master technician and musician, made Beethoven's Leonore Overture No. 3 and Eroica Symphony an exciting experience. There is an inescapable feeling that his tempi are right and his dynamics faultless all through his readings—the reason being that there is an artist who devotes himself to music and not to effects, who thinks of the work first and the interpretation second, a real servant of art. His readings were greeted with an ovation in which the orchestra deservedly took its share.

Soloist of the evening was Isaac Stern, who played Tchaikovsky's Violin Concerto with great *élan* and technical brilliance. He gave his reading warmth without sentimentality and grandeur without exaggerations, and was obliged to play encores.

Weber's Euryanthe Overture and Mozart's "Jupiter" Symphony made up the classical numbers of the second concert on June 16, also conducted by Monteux. Both were excellent performances, showing again the profound mastery of the conductor. But the highlights came when Monteux arrived at his interpretation of Debussy's Fêtes and Nuages, in which he has scarcely an equal, and Milhaud's Suite Provençale, a genuine piece of delightful outdoor music. The concert closed with an exemplary reading of Strauss' Till Eulenspiegel, sparkling, colorful, and enlightening in its carefully detailed presentation—as a whole of incomparable wit and *esprit*.

The concert on June 18 was cancelled half an hour before starting time owing to weather conditions, and some 400 people already assembled at the Stadium left for home.

Barere in Liszt Concerto

Monteux closed his series of guest appearances with the concert on June 19. After the Meistersinger Prelude (an exceptionally spirited and lucid interpretation), Brahms' Second Symphony was a peak of interpretative finesse. The conductor stresses the bucolic character of the work without forgetting its dramatic moments. A few retards, especially in the first movement, seemed unusual but fitting into his over-all conception. Played with great brilliancy, Berlioz' Roman Carnival Overture rounded out the orchestral bill with Liszt's Piano Concerto No. 1, Simon Barere being the soloist. Mr. Barere played with stunning virtuosity, excellently supported by the orchestra. None of the pianistic fireworks was amiss; his reading had musicality and great coloristic appeal.

During the intermission Mrs. Guggenheimer introduced Mrs. Arnold Volpe, who thirty years ago with her late husband, Arnold Volpe, conductor, founded the Stadium Concerts and thereby gave an impetus to open air concerts all over the country. Mrs. Volpe in her short address gave reminiscences of the first exciting season and paid tribute to Mrs. Guggenheimer, who disclosed that Mayor O'Dwyer was making every effort to influence the airport authorities to reroute the planes which sometimes now disturb the concerts.

Grace Moore Memorial

The concert on June 21 was devoted to a Grace Moore Memorial Program. Alexander Smallens conducted and Dorothy Kirsten and Eugene Conley were the soloists. Opening with Douglas Moore's In Memoriam, a serene and moving Requiem, the orchestra contributed further the Bach-Walton Suite, The Wise Virgins, and two Bach transcriptions by Stokowski, Komm, suesser Tod, and the Adagio from the Toccata and Fugue in C major. A brilliant reading of Gershwin's An American in Paris found a very responsive audience.

Miss Kirsten's lovely voice gained added attractiveness by a new-found warmth. It rang out in bell-like fashion, and was handled with admirable accuracy as to pitch and projection, and with great musicality. Miss Kirsten sang the aria from Charpentier's Louise, one of Miss Moore's most famous numbers, also the Gavotte from Massenet's Manon.

Mr. Conley, whose excellent voice and musicality have brought him international acclaim, sang arias from Puccini's Tosca, and Liza Lehmann's Ah, Moon of My Delight, and with Miss Kirsten the final scene of the first act of La Boheme, and the Love Duet from Act I of Madama Butterfly. An insistent audience of 13,000 demanded an encore, the duet from Romberg's Maytime.

Jean Tennyson, vice-chairman of the Stadium concerts, delivered a short after-intermission speech honoring Grace Moore. Many friends from the music and theatre world were present.

H. W. L.

AT THE BOSTON "POPS" CONCERTS in Symphony Hall, Boston, the "Pops" Orchestra, Arthur Fiedler conducting, plays to a large, enthusiastic throng.

CLEVELAND HOST TO TEACHERS OF STATE

By ROSE WIDDER

CLEVELAND.—In a setting of palms and shrubs the 9th season of summer concerts by the Cleveland Orchestra, under the baton of Associate Conductor Rudolph Ringwall, was inaugurated with Beryl Rubinstein, soloist, in a brilliant performance of the Tchaikowsky B flat minor Concerto highlighting program of unusual excellence. There will be an extended season of 20 concerts this year within 10 weeks, and attendance figures promise to reach an all-time high. Mr. Ringwall combines the classics with the popular and semi-classics, interspersing his offerings with remarks greatly relished by his hearers.

The second evening welcomed back former concertmaster Tossy Spivakovsky, who was ovationally received and was encored for his dynamic and suave performance of Lalo's Symphonic Espagnole. He responded with the last movement of the Mendelssohn Concerto and a dazzling Paganini's Caprice No. 24. Another fêted guest was Boris Goldovsky, who gave a sparkling presentation of the Liszt E flat Concerto, with several encores added.

Teachers' Association Convenes

This city was host to some 500 music teachers convening here for their 63rd annual convention June 17, 18 and 19. The program committee, headed by Franklyn Carnahan, chairman, and supported by Beryl Rubinstein, Mrs. Charles Schneider, Rose Widder, Rudolph Ringwall, Karl Piepenburg, vice president; Harold Swingle, past president; John Samuel, executive secretary, and Leon Ruddick succeeded in arranging highly diversified programs of music alternating with lectures and addresses by prominent Ohio musicians. Goldie R. Taylor of Cincinnati, president of OMTA, presided at the first session, which was called to order with the Trumpet Fanfare from Strauss' Heldenleben played by the Hruby Brothers.

Programs of the first day stressed the American, more specifically, the Ohio composer and offered seven songs by Herbert Elwell. These finely etched and expressive works were expertly interpreted by Marie Kraft. Talented 20-year-old Flora True Bowen was represented by her Second String Quartet, of modern texture; it had a good reading by Joseph Firszt and Georganna Beaver, violins; Robert Behrendt, viola, and Kermit Moore, cello. Cincinnati was represented by Emil Beyer and his compositions of more conservative calibre, three songs agreeably sung by Ruth Beyer and three Preludes and a Sonata played by the composer.

In keeping with the policy of American music, Beryl Rubinstein chose his own charmingly witty and clever Sonatina in three movements for his evening concert, besides giving a superlative reading of Chopin's B minor Sonata, several Beethoven and Ravel compositions. The second half of the program was given over to the Orpheus Male Chorus under the dynamic direction of its leader, Charles D. Dawe.

Arthur Shepherd, of Western Reserve University, addressed the teachers during the afternoon session, admonishing them to do more honest "home work" in the music of their own country and use it in their curriculum. A similar theme was struck by Dr. Theodore Finney of the University of Pittsburgh, urging them to move along in the modern pace of life, to condition themselves to American music of today. Harrison Kerr, formerly of this city, now of New York, and at present Chief of the Music Unit of the Civilian Affairs Division of the U.S. Army for Occupied Areas of Europe and Asia also chose the theme: American Creative Music Today, declaring that more American music is heard abroad than in our own country; that they like the product and want more of it; he feels the need for American musicians and conductors all over these continents is great.

On the second day meetings were more specifically concerned with the different branches of music. The session on voice was given an enlightening talk by Albert Holzhausen, of Youngstown, and illustrated with beautifully presented songs by Frances Monoc. The Piano was discussed by Estelle Ruth of Akron with Barbara Hahn playing a group of Bach and Rachmaninoff The Violin was the subject of George Poinar's interesting treatise; this was followed by a fine performance of the Bruch G minor Concerto by Katherine Katz of Toledo. Ward Lewis of the Institute of Music spoke on Theory with a question period following the lecture. The cello was illustrated by Margaret Miles, of Akron, with a fine group of solos; a highly interesting talk on Audio-Visual Technic was presented by Dr. Hazel Nohavec Morgan. There followed a group of American songs eloquently interpreted by Helen Dickey, soprano.

At the Old Stone Church an organ session attracted many members of the Organ Guild; at the console were Dr. Russell Morgan and Mabel Zehner, of Mansfield, offering groups of compositions. There was also an address by F. B. Staley on The Choir, An Active Force in the Church.

Luncheon Is Feature

At a luncheon sponsored by the National Guild of Piano Teachers, with Franklyn Carnahan, local chairman of the organization presiding, Grace White, the National Field Representative, addressed members of the Guild speaking with great enthusiasm about the Guild, its purpose and fine achievements in the past, looking forward to even greater things for the future.

After the evening Banquet, with Chester B Emerson, Dean of Trinity Cathedral an inspired speaker, the entire convention attended the Summer Pop Concert of the Cleveland Orchestra under the baton of Rudolph Ringwall. This concert held added interest for the OMTA, as Mr. Ringwall had graciously cooperated with a state-wide contest under auspices of the OMTA to select the most capable young artist student for an appearance with the orchestra during the convention. The choice fell upon Lee Peterson, piano student of Franklyn Carnahan, who played the first movement of the Khatchaturian Concerto with fine rhythmic feeling and splendid technical facility. It so happened that the scheduled soloist for this concert was Larry Adler of harmonica fame; consequently the hall was sold out to the tune of 8,000 music enthusiasts.

Final day of the Convention laid stress on chamber music, with a splendid program by a Glenville High Trio and the Cleveland Ensemble consisting of Harry Golland, Flute; Muriel Carmen, Viola; Teresa Testa, violin, and Bonita Potts, cello. A Memorial Service was conducted by Harold Swingle, past president. Dr. Russell Morgan elucidated on High School Credits for Study with Private Teachers and Jennie Sue Roussey of Athens was heard in a vocal group.

Officers Elected

After the business session and election of officers, the Madrigal Singers of West High appeared in a selected group; there followed an Introduction and Charge to New Officers by Margaret McNeill of Dayton, past president; Grace White addressed another gathering of the National Guild of Piano Teachers and the Cleveland Chamber Music Ensemble closed the Convention on a musical note.

Officers elected for the coming year are: Miss Goldie R. Taylor, Cincinnati, president; Carl Piepenburg, Cleveland, first vice-president; Mrs. Cathryn Wright, Dayton, second vice-president; John O. Samuel, Cleveland, executive secretary; Code of Ethics: T. Morgan Phillips, Cleveland; Board of Directors: Lula H. Solomon, Fostoria; Elmer W. Gertz, Toledo; Florence Nusley, Canton.

HAZEL SCOTT,

pianist, has been signed for a concert tour next fall by F. C. Coppicus and F. C. Schang of Columbia Concerts. Miss Scott, born in Trinidad, came to the U. S. as a child. She studied four years at the Juilliard School of Music, became known as a pianist on radio programs and later achieved stardom at Cafe Society Downtown and Cafe Society Uptown. Miss Scott went to Hollywood where she appeared in films for Warner Bros., including Rhapsody in Blue, Broadway Melody, and others. Two years ago she first toured as a piano recitalist in programs combining the classics and her own inventive compositions. Miss Scott is the wife of Congressman Adam Clayton Powell, of New York City. (James Kriegsmann Photo.)

Supreme Court Rules Lea Act Is Constitutional

WASHINGTON.—An important decision handed down by the United States Supreme Court on June 23 was one sustaining the Lea Act. This law prevents James C. Petrillo and the American Federation of Musicians from compelling broadcasters to hire more workers than are actually needed to perform radio station services. By a 5-3 decision, the high court held the law constitutional, and left it up to the United States Attorney in Chicago to decide whether Mr. Petrillo should be prosecuted under the Act.

This decision reversed the ruling of Judge Walter J. La Buy of the Chicago Federal Court that the Lea law, enacted a year ago, violated the due-process clause of the Fifth Amendment by "vague, indefinite and uncertain language" in defining illegal acts. The high court declared, too, that it was not necessary for the law to prohibit all practices that might come under it in order to ban the engaging in such activities in the case of radio employees. The decision also met contentions that the Lea Act abridged freedom of speech "by making peaceful picketing a crime," and that the law violated the Thirteenth Amendment prohibiting slavery and involuntary servitude. Justice Stanley F. Reed dissented, saying the law was too indefinite, and Justices Frank Murphy and Wiley Rutledge joined in the dissent. Justice William O. Douglas did not take part in consideration of the case.

The dispute originally arose between Mr. Petrillo and Station WAAF, Chicago, when the music union head demanded that three additional record librarians be employed. The radio station refused, saying extra librarians were not needed, and the AFM head called a strike and picketed the station. The action in Federal Court followed.

Another decision affecting Mr. Petrillo and the union by the Supreme Court was one prohibiting his practise of making dance hall proprietors pay the Social Security taxes of its musicians.

ASCAP Is Sued by Justice Dept.: Leaves Foreign Group

A suit against the American Society of Composers, Authors and Publishers was filed in Federal Court, New York, on June 23 by the Anti-Trust Division of the Department of Justice.

ASCAP had previously announced its resignation from membership in the International Confederation of Authors and Composers Societies, which on June 24 opened a convention in London.

One of the principal purposes of the Department of Justice suit, according to John F. Sonnett of the Anti-Trust Division, was to "obtain a directive from the court requiring ASCAP to withdraw from membership in foreign societies like the confederation."

The Government alleges that ASCAP has joined with similar organizations in principal foreign countries to cross-license each other exclusively, thus barring other groups or individuals from access to the musical compositions controlled. The cross-licensing has been done, the complaint charges, through the International Confederation of Authors and Composers Societies, which has headquarters in Paris and is composed of ASCAP and twenty-five foreign societies. This group held an international convention in Washington, D. C., last fall.

Announces Singers for Rome Opera

Ettore Verna, New York vocal instructor, announces that five American opera singers have been engaged for appearances in Rome in August: Kurt Baum, Florence Kirk, Eva De Luca, Jane Frazier, Betty Dubrow. All were engaged through Mr. Verna's direct recommendation to the management of the Terme di Caracalla in Rome. Mr. Verna will accompany the group to Italy.

Maurice Abravanel Is Named Utah Symphony Conductor

Maurice Abravanel has been appointed permanent conductor of the Utah Symphony Orchestra, of Salt Lake City, according to an announcement by Fred E. Smith, chairman of its board of directors. During July Mr. Abravanel will conduct opera performances in Mexico City, and in August will lead the Toronto Philharmonic Orchestra in a series of concerts.

Chicago Opera to Omit Fall Series; San Carlo Invited

CHICAGO.—Trustees of the Chicago Music Foundation, and officers and directors of the Chicago Opera Company issued a statement on June 20 that there will be no Chicago Opera season next winter. The San Carlo Opera Company has been invited to substitute for a three weeks' series at the Civic Opera House between Oct. 6 and 26, under the direction of Fortune Gallo, the impresario of the company, and Harry Zelzer, Chicago concert manager.

The announcement states that this interruption in the producing activities "will give the management of the resident company time to complete plans which it hopes to carry out in 1948, for a permanent company of the highest artistic standards, with sound financial backing."

In 1943 the Music Foundation sold its controlling interest in the Civic Opera building for $266,000 which was intended to guarantee $25,000 a season for some ten years to cover the opera company's deficit. It is said that five years' allotment was taken up in three years, and last season's deficit was $105,000.

$1,000 Gershwin Memorial Prize Awarded to Nick Bolin

HOLLYWOOD, CAL.—Dr. Karl Wecker, general manager of Hollywood Bowl Association, announces that Nick Bolin, Hollywood composer, is winner of the $1,000 Gershwin Memorial Award for a composition as "indigenous to America as was the music of George Gershwin." His California Sketches, orchestral suite, was chosen by judges Leopold Stokowski, Artur Rodzinski, Paul Whiteman, Deems Taylor, Robert Russell Bennett, Ferde Grofe, and Ronald Eyer.

LATIN AMERICA: Opera Begins in Buenos Aires

By JORGE M. WHITE

Buenos Aires

The Colon Winter Opera Season opened with a double bill which included the local revival of Fedora, opera by Umberto Giordano, inspired by a Sardou drama, and the premiere of the ballet Passacaglia, with music by Bach and choreography by Margarete Wallmann, given before a brilliant and responsive audience.

The Giordano work—representative of the veristic Italian school—brought Gianna Pederzini, the accomplished singing actress, in a most forceful and dramatically vital interpretation of the title role. Galliano Massini, returning after an absence of eight years, was vocally effective as Count Ipanov. Victor Damiani (De Siriex) and Olga Chelavine (Olga) acquitted themselves authoritatively. Conductor Panizza wielded a potent baton. The sumptuous new—if not original—sets by Ramon Both Velez and the *regie* by Carlo Piccinato contributed to the success of the revival.

The Wallmann ballet, set to a Bach Passacaglia orchestrated by Respighi, is based on a plot by Elsa Respighi, the composer's widow, which deals with the construction of a mediaeval Gothic Cathedral. As usual, Wallmann's skill and imagination helped to create a radiant visual episode here and there, enhanced by the work of the brilliant soloists, Tamara Grigorieva (Faith), Anna Istomina (Opulence), Armando Vitale (Youth), Iurek Shabelevski (Rebel) and Vladimir Irman, with the entire ballet corps. Ballester Peña's scenery and gorgeous costumes had beautiful color and style, Lamberto Baldi was the competent conductor.

Gigli Returns in Aida

The triumphal return of Beniamino Gigli, after an absence of 12 years, took place in a memorable performance of Aida. Most wisely the veteran singer seems to have developed into the heroic tenor roles. His Rhadames was truly magnificent, and the initial Celeste Aida, sung with beauty and opulence of tone, earned him an endless ovation. Further, his sober interpretation coupled with vocalization of the finest kind contributed to a memorable performance of the part. A newcomer from La Scala, Fedora Barbiere, as Amneris, displayed a rich mezzo-soprano voice, pouring forth opulent tones with ease and acting with effect. Delia Rigal's first essay of Aida gave affecting emotional utterance to her music. Victor Damiani performed Amonasro with routined competence. Another Italian newcomer, Giulio Neri, proved to be another outstanding revelation as Ramfis. Jorge Danton completed the principals as the King.

The chorus, appropriately animated under the stage direction of Piccinato, and the ballet corps, with Vitale and Istomina as stars, contributed to create a resplendent performance with the aid of the refurbished sets designed by Hector Basaldua. Panizza's orchestral reading was warm and vibrant.

The Barber Is Gala Bill

The traditional gala performance in commemoration of the 1810 May Revolution took place before a brilliant audience headed by the National and Municipal Governments, the Diplomatic Corps and other leading personalities.

After a performance of the National Anthem by the Chorus of the Municipal Conservatory (now called "Manuel de Falla" as a tribute to the late eminent composer) came the first seasonal performance of Rossini's Barbiere di Siviglia under the spirited direction of Ferrucio Calusio with a somewhat uneven cast.

An Italian newcomer, Gino Bechi, was an ideal Figaro in voice and appearance and missed no opportunity to bring the role to vivid life with his generally brilliant singing and humorous acting. Salvatore Baccaloni's welcome return as Don Bartolo was an outstanding success, Giulio Neri's Basilio poured forth lavishly opulent basso tones; his singing of the "Calumnio" aria was rewarded with an enthusiastic ovation. Bruno Landi's Almaviva and Hilde Reggiani's Rosina are familiar figures in the United States.

Tosca was to be given subsequently with Maria Caniglia, Gigli and Damiani.

Paray in Symphonic Debut

Paul Paray, French conductor, scored a clamorous success in his first Argentine appearance with the Colon Orchestra. The intial concert opened with Beethoven's Eroica; and after the intermission Wagner's Prelude and Liebestod from Tristan and Isolde, Debussy's L'aprés midi d'un faune and Rimsky-Korsakoff's Capriccio Espagnol were played. The newcomer directed the entire list from memory and immediately established himself here as a great conductor, possessed of strong vigor and force. The members of the orchestra rallied quickly to his direction and shared the hearty and appreciative applause accorded to their leader.

The second program presented the Overture to Mozart's Nozze di Figaro, Schumann's Fourth Symphony, Liszt's Concerto No. I for piano and orchestra with Elsa Piaggio de Tarelli as soloist, and Fauré's suite from Pelléas et Mélisande. The last work particularly was given a sensitive and highly poetic reading.

The third concert marked the climax of the series. The Berlioz Fantastic Symphony was given a genuinely moving reading, followed by a magnificent performance of the Ravel Concerto in G major for piano and orchestra, with Elaine Richepin as soloist; she gave sensitive consideration to the technical difficulties and subtle nuances of the score. The Usher Symphonic Series by Roberto Garcia Morillo furtherly disclosed its severe beauties and skillful construction. Dukas' Apprentier-Sorcier, presented with alert care for detail, furnished a splendid contrast and closed the program in rousing fashion.

Further concerts presented an inspired reading of Weber's Overture to Der Freischütz, followed by a sensitive reading of Schubert's "Unfinished" Symphony. The Three Argentine Motifs by Emilio Napolitano, orchestrated by Iglesias Villoud, were a pleasant experience. Paray also conducted with indiscribable sweep and magnificence a towering performance of Mussorgsky-Ravel's Pictures at an Exhibition.

A brilliant performance of the Beethoven Concerto No. 1 for piano and orchestra, with Antonio de Raco as soloist, and a truly unforgettable one of Ravel's La Valse, which revealed many beauties generally overlooked, were other features of the series.

New Orchestra Bows

The new Symphonic Municipal Orchestra gave its first concert at the Municipal Theatre with great success.

The varied program listed Gabrieli's Canzone in a transcription by Lamberto Baldi, Mozart's German Dances, Aguirre's Huella y Gato, a Weber Overture and Salome's Dances (Strauss). The new ensemble created a most favorable impression due to the excellent musicianship, artistry, enthusiasm and discipline of all its youthful members which merged to make for ensemble playing of rare order. Lamberto Baldi was the authoritative leader.

CIGARS FOR THE MAESTRO!

Heitor Villa-Lobos allows an interruption by his wife to a conference with Ellen Ballon about the Brazilian composer's First Piano Concerto, which Miss Ballon is playing and of which they gave the world premiere together last fall in Rio de Janeiro.

Francescatti and Malcuzynski

The concerts by Zino Francescatti as violin soloist with the A.P.O. Orchestra, under the baton of Jascha Horenstein, at the Grand Rex, proved sensational in more than one way. The first program comprised the Bach Concerto No. 1 in a performance of polished nature and dignity of first magnitude. It was followed by the Beethoven Violin Concerto in an interpretation of emotional depth and singing delicacy of tone. The Paganini Concerto No. 1 completed this real *"tour de force"* program, played with admirable style and artistry. The huge attendance was warmly appreciative.

Witold Malcuzynski's four concerts at the Colon demonstrated that he has developed in a technical sense and has added new shades of meaning to his pianistic art. A Bach Fantasie and Fugue, Beethoven's Appassionata Sonata and several excerpts by Szymanowski and Chopin completed the opening concert, played in a brilliant yet dignified manner, with variety of expression and brilliant technic.

Joseph Schuster at the Wagneriana, Nibya Marino, Raul Spivak and Rosa Renard were other brilliant recitalists.

MEXICO: Orchestra and Dance to Fore

By VERNA CARLETON MILLAN

MEXICO CITY.—The Russian Ballet of Monte Carlo recently, opened here for a three week's engagement at the Esperanza Iris Theatre.

The ballet shows no signs of giving way to newer forms of entertainment here but, on the contrary, manages to hold its popularity undiminished. The Iris Theatre has proven too small for the public that has come night after night, to applaud the lovely Alezandra Danilova, Natalie Krassovska, Frederic Franklin and the other excellent members of this company.

Of all the ballet dancers who have appeared in Mexico in recent years, Danilova is by far the best and the applause that greeted the closing curtain of Tchaikovsky's Lake of the Swans was a tribute to a dancer, who belongs to the most cherished tradition of ballet. Mozartiana, The Blue Danube, Ballet Imperial, Stravinsky's The Kiss of the Fairy, and Rodeo are some of the ballets that have been given here so far.

The greatest individual success of the Spring season undoubtedly belongs to Katherine Dunham, whose Ballet Nègre was brought down here by the new American Theatre, Inc., for a brief engagement. It, however, broke all records by staying over for a month. After that Miss Dunham and her company moved into the Palace of Fine Arts for a further engagement, this time under the auspices of the Government's Institute of Fine Arts.

In a country where anthropological investigation is taken as seriously as it is in Mexico, one can understand why Katherine Dunham's dances of primitive tribes have proven to be a veritable sensation. The sheer plastic beauty of Rara Tonga from the South Pacific and the dramatic Rites of Passage, to mention only two outstanding numbers, have given Mexican audiences a new concept of the possibilities inherent in the adaptation of primitive art forms to the modern theatre. Miss Dunham, herself, a lithe, expressive figure, has one of the most vibrant personalities seen on the stage. After this success, she can always count on a warm, enthusiastic audience whenever she wishes to return.

Symphony Season

The 20th season of the Mexican Symphonic Orchestra, under Carlos Chavez' baton, opened with a program filled with novelties, though the initial audience was not as large as in other years.

The Scherzo from the First Symphony of Candelario Huizar, Mexican composer (b. 1888), was deeply influenced by French lyricism, and has the lilting simplicity of a genre painting. The Suite from Chavez's own The Daughter of Colchis (part of the ballet Dark Meadow, danced by Martha Graham in the U. S.) stands up well in symphonic arrangement. It has a taut, clean stride, and if it will achieve the popularity of his ballet Antigone, it is good to see Chavez is still interesting in experimenting with musical forms.

The Scherzo Sinfonico by Alfredo Carrasco, Mexican composer (d. 1945), showed this prolific if reminiscent creator as a product of the *fin de siècle* culture that lingered on in Mexico after the turn of the century. This Scherzo is surprisingly melodic and fresh, even though it was composed in 1895, within the rigid standards of Mexican music of that epoch. In fact, the tragedy of Carrasco's life undoubtedly consisted of the fact that he never quite made the grade in the concert halls and yet failed to attract the attention of Hollywood. A crisp, colorful interpretation of Tchaikovsky's Fourth Symphony completed the first program.

Aaron Copland, Alfred Wallenstein, Luis Sandi, Manuel M. Ponce and José Pablo Moncayo will be guest directors. Guest soloists include Samuel Dushkin, Jorge Sandor, Jacques Abram, Salvador Ochoa and Carlos Puig, among others.

On July 25, Chavez will direct the world premiere of his own Third Symphony. Two other Mexican composers will have world premieres also during the season, Moncayo with his Three Pieces for Orchestra and Luis Sandi's symphonic poem La Suave Patria. This will be the Mexican Symphonic's twentieth season.

Joseph Wagner Chosen Conductor Of Duluth Symphony

Joseph Wagner, who founded and formerly conducted the Civic Orchestra of Boston, has been named conductor of the Duluth Symphony Orchestra. Mr. Wagner is also well known as a composer and as a university teacher.

Huberman Among Notables Lost by World of Music

BRONISLAW HUBERMAN

(Prom a photo by Suse Byk.)

BRONISLAW HUBERMAN, eminent violinist, died at his home in Nant sur Corsier, Switzerland, on June 6, at the age of 64. He last appeared in New York as soloist with the Philharmonic-Symphony in December, 1945, after which he left for a ten months' tour of Europe, Egypt and Palestine. He had recently returned to Switzerland after a tour of Italy.

As a champion of the oppressed in the recent struggle, the violinist occupied a prominent place, having given many benefit concerts for war sufferers. He refused an invitation to play with the Berlin Philharmonic in 1933, after Hitler's rise to power, and outlined the plan for a symphony orchestra in Palestine in which musicians exiled from the Reich could play. The orchestra was inaugurated in December, 1935, at Tel-Aviv, with Toscanini conducting the first concert. Huberman resigned as teacher of a violin master class at the Vienna State Academy in August, 1936, to devote himself more fully to the orchestra. In 1937 he narrowly escaped death in a plane crash in Sumatra, but was able to resume his concert career a year later. He returned to the United States in 1940 after a 22-day voyage from Africa, and in December, 1941, reappeared with the N. Y. Philharmonic under Walter after five years' absence. He passed the war years in this country and took out first citizenship papers.

Huberman, born in Czestochowa, Poland, Dec. 19, 1882, was placed by his father, a lawyer, as a pupil with Michalowicz of the Warsaw Conservatory. His later teachers included Isadore Lotto in Paris and, in 1892, Joachim in Berlin. The following year he made his debut, playing in Amsterdam, Brussels, Paris and London. Patti engaged him as a co-artist at her Vienna farewell in 1895. There is an anecdote that he played the Brahms Violin Concerto at the age of 14 with the composer in the audience, and the latter—at first not intrigued by the prodigy's presumption—later embraced him in the artist's room.

Huberman continued his career despite the loss of a thumb in a shaving accident early in life. His American debut took place in 1896-7, booked as "at the age of 12 the greatest living violinist," though he was actually 14. The critical reaction was mixed—enthusiastic at his technical powers but with some reservations as to mannerisms. He lived for some years in Vienna, then in Berlin, and returned a quarter century later as a distinguished musician—a position which he retained throughout the years during many world tours. He had a special reputation as a player of Bach and Beethoven, his interpretations being of the highest intellectual power, though he was outclassed by some other performers in pure sensuous beauty of tone. Huberman had a number of eminent pupils. He had made some violin arrangements, and wrote a book, From the Virtuoso's Workshop.

JACK DEWITT SALTER, 56, New York concert manager before his retirement several years ago, died on June 8 in a San Francisco hospital following a heart attack. Mr. Salter was born in Newberry, S. C., and there was active in local concert management. He came to New York in 1920 and with Lawrence Evans established the concert management firm of Evans & Salter. This office managed Galli-Curci, and later Menuhin, Tibbett, Bampton, Jepson, and many other artists. It was one of several managements merged later to form Columbia Concerts, Inc., of which Mr. Salter was a former vice-president. Three years ago he went to California to recuperate from an illness. He is survived by his widow; a son, Jack, two sisters and two brothers.

HENRI CASADESUS, 68, composer, and founder-president of the French Society of Ancient Instruments, died in Paris on May 31. He was born in that city in 1879, studied at the Conservatoire, where he won first prize in 1899. He had appeared widely as a violin player, and founded the famous society for old-time instruments in 1901. It included a number of members of his family. The organization made a visit to the United States about fifteen years ago. Among his compositions were the comic operas Le Rosier and Cotillon, and the ballets Les Plaisirs Champêtres and Bouquet de France.

GIUSEPPE BONFIGLIO, 64, premier danseur of the Metropolitan Opera ballet for some twenty years until he retired in 1935, and particularly noted for his dancing of the Moor in Petrouchka, died in New York on June 1. He was a native of Genoa, studied ballet at La Scala, Milan, where he was leading male dancer for some years. He also appeared in Rome, Dresden and elsewhere. His widow survives.

BARON GEORG VON TRAPP, 67, founder of the Trapp Family Singers, died at his home in Stowe, Vt., on May 30. He was born in Zara, Dalmatia, the son of an Austrian naval captain, and himself had gained honors in World War I as a submarine commander, winning the Order of Maria Theresa. The Baron and Baroness Maria Augusta von Trapp, with their nine children—a tenth, Johannes, was born in the U. S.—came here in 1938 following the seizure of Austria by Hitler. The group had, under the guidance of their family priest, Father Franz Wasner, started ensemble singing and musical performances as a hobby, then at the urging of Lotte Lehmann, made a successful European tour. Here they followed this career with great success. They purchased a 600-acre farm at Stowe, Vt., in 1942, founded the Trapp Family Music Camp, and applied for American citizenship. He is survived by his wife, his daughters, Agathe, Eleanore, Hedwig, Johana, Maria, Martina and Rosemary, and his sons, Johannes, Werner, and Dr. Rupert von Trapp.

WILLIAM MATHEUS SULLIVAN, 61, prominent attorney and New York music patron, died in that city on May 29. He was secretary and treasurer of the Bagby Music Lovers Foundation, and an honorary president of the Chamber Music Society of America, former vice-president of the old Society of the Friends of Music. With the help of Geraldine Farrar, he in 1937 directed remodelling of a large carriage house on his Ridgefield, Conn., estate, into a Mozart Playhouse, where in 1938 the Dunrovin Musical Festival was held. He was also a board member of the Christadora Music Settlement and the Turtle Bay Music School. A sister survives.

MELZAR M. CHAFFEE, 74, former director of the Music School Settlement in New York, concert violinist and teacher of music, died in a hospital at Montclair, N. J., on June 6. He was born in Detroit, studied violin in Europe, and in 1910 became head teacher of that instrument at the settlement school. He became its director eight years later, and organized a symphony orchestra which gave concerts for many years under his direction at Town Hall. He leaves a widow, a daughter, two brothers, and four grandchildren.

MARION WEED, 81, former soprano in opera and recently a teacher at the Eastman School of Music, died in Rochester, N. Y., June 23. She was born in that city, studied with Lilli Lehmann, and sang for three years at Bayreuth, later at Cologne, and in Hamburg, and made her debut with the Metropolitan Opera in 1903 as Bruennhilde in Die Walkuere. She remained with this company for five years, during which she appeared also as Kundry, Isolde, Venus and in other roles. She retired from the Eastman School in 1937, having last served as women's faculty advisor. Her sister survives.

MARGARET ELLEN MacCONACHIE, teacher of voice, lecturer and writer, passed away recently at her home near Brownsville, Texas. Born in Ionia, Mich., of Scottish parentage, Miss MacConachie began her studies at Henneman College, continuing at Bogulawski College of Music, Chicago, the Garcia Bel Canto School, Italy, and with Franz Proschowski, S. R. Blakeslee, Grace Hill, Mathilde Marchesi, Frederic Ponsot and other well-known instructors. She held the degrees of Mus. B. and Mus. M. and was at one time a member of the faculties of the Kansas Conservatory and the Chicago College of Music, where in recent years she conducted Master Classes during the summer sessions. After the close of her personal career as concert and opera singer, Miss MacConachie opened the Brownsville Studios and combined her teaching with National Federation of Music Club activities, lecture engagements and her pamphlets on problems of vocal instruction and career building.

GEORGE GLENZ, for over 40 years connected with the firm of M. Witmark & Sons, died on June 12. Mr. Glenz was general production manager for the combined interests of Music Publishers Holding Corp. (Witmark, Harms, Remick, New World, Advanced).

Beebe Fund Awards

The trustees of the Frank Huntington Beebe Fund for Musicians announce the following award of scholarships for study abroad: Sarah Cunningham of Radcliffe College in composition, Carolyn Elder of the University of Idaho in piano, Leigh Elder of the New England Conservatory of Music in cello (awarded in 1939), Madeline Foley of Juilliard Graduate School in cello, and Rita La Plante of the New England Conservatory of Music in piano. The trustees of the fund are Wallace Goodrich, Walter Piston, Walter R. Spalding and E. Sohier Welch.

Winning Works to Be Heard at Saratoga Spa

The three winners of the Chicago Music News prizes in composition are Gay Bottje, native of Grand Rapids, Mich., now living in New York; Austrian-born Ashley Vernon, also living in New York and Mark Lawner, of Brooklyn. The winning works will be performed under the direction of F. Charles Adler at the Saratoga Spa Music Festival in September. Montey Woolley, the motion picture actor, makes his debut in the music world as soloist with the festival orchestra. Among the thirty premieres scheduled are several composed especially for Mr. Woolley as narrator-soloist. These include works by Philip James, Edward Burlingame Hill, Arcady Dubensky and Alexander North. Other soloists to appear are Walter Hendl and Lydia Hoffmann-Berendt, pianists; John Corigliano, violinist; Carl Stern, cellist; John Wummer, flutist, and Mary Simmons, soprano.

Students Sail for Study At Fontainebleau

One hundred and eight students of music and the fine arts sailed to France at the end of June to study at the American summer schools in the Palace of Fontainebleau, France. They are taking courses in applied arts, architecture, composition, flute, organ, painting, piano, sculpture, and singing. The music courses are under the general direction of Robert Casadesus, pianist. The Fontainebleau Association received applications from many more students than could be accommodated. It is hoped that by 1948 all who are eligible will be provided for.

Dallas Symphony Orchestra Soloists

The Dallas Symphony Orchestra, Antal Dorati, musical director, has announced 52 concerts for 1947-48. The regular subscription series will include 15 concerts. There will be approximately 22 out-of-town dates, including a five-concert season in Fort Worth, and five children's concerts. The season also includes an Oratorio Festival of three performances and three other special concerts.

Nov. 2, orchestral; Nov. 9, with Nathan Milstein, violinist; Nov. 16, orchestral; Nov. 23, orchestral; Nov. 30, first special concert; Dec. 7, with Sylvia Zaremba, 15-year-old pianist (tentative date); Dec. 14, with Zino Francescatti, violinist; Dec. 21, with a guest conductor, possibly Ernest Ansermet; Dec. 28, second special concert, Yehudi Menuhin; Jan. 11, with Artur Rubinstein, pianist; Jan. 14, 17 and 21, Oratorio Festival, probably including performances of Bach's Saint Matthew Passion, Verdi's Manzoni Requiem, Beethoven's Missa Solemnis; Jan. 25, with Joseph Szigeti, violinist; Feb. 1, third special concert, with Marian Anderson, contralto; Feb. 8, with William Kapell, pianist; Feb. 15, orchestral; Feb. 22, with Robert Casadesus, pianist; Feb. 29, orchestral; March 7, with Gregor Piatigorsky, cellist; March 14, final concert, orchestral. Soloists for the festival works remain to be chosen.

Artists Die in Plane Crash

The recent international epidemic of plane crashes claimed the lives of several musicians and dancers. Victims in the disaster in Maryland early in June were dancers Julia Horvath, formerly soloist with the Ballet Russe de Monte Carlo; Ruedo Novardo and George Starret, all on their way to join Igor Schwezoff's ballet in Rio de Janeiro. Another killed in this plane wreck was Konstantin Konstantinoff, Russian-French composer, *en route* to Guatemala, where he was to have conducted several symphonic concerts.

Louis Graveure Returns to U. S.

Louis Graveure, noted baritone (later tenor), arrived at La Guardia Field via Pan American Airways on June 21. Mr. Graveure is returning to this country after an absence of 18 years to resume his concert activities. He leaves for San Francisco on July 1 to conduct master classes there during the summer. His New York recital is scheduled for Oct. 19 at Town Hall.

We gratefully express our thanks to the readers of Musical Courier who voted us citations for the best film music and choreography during 1946.

DARRELL W. CALKER
TAMARA GEVA
EDMUND GOULDING
LOUIS KAUFMAN
MIKLOS ROZSA
WALTER SCHARF
EUGENE ZADOR

Music Critics Circle Choose Annual "Best Works"

The Music Critics Circle of New York has designated Aaron Copland's Third Symphony and Ernest Bloch's Second Quartet as the outstanding American orchestral and chamber music works given premiere in New York during the last season. Honorable mention in the orchestral classification went to Douglas Moore's Symphony No. 2; in chamber music to David Diamond's Third String Quartet. The category of dramatic music had no award, although a special citation went to Virgil Thomson's opera The Mother of Us All; the work is ineligible for regular award since the composer is a member of the circle. Kurt Weill's music for the recent version of Street Scene had honorable mention in the dramatic music field.

The circle named the following works, heard again in 1946-47, as worthy of a place in the chamber music repertory: Capricorn Concerto (Samuel Barber); Sextet (Aaron Copland); Quartet No. 2 (Charles Ives); Quartet No. 1 (Douglas Moore); and Quartet No. 2 (Walter Piston). Miles Kastendieck, president, announces that one of the aims of the circle is to build an American repertory.

Robert E. Simon Heads National Music League

Election of Robert E. Simon, Jr., president of Carnegie Hall, to the presidency of the board of directors of the National Music League, was announced at the annual meeting recently, by Mrs. Anna C. Molyneaux, managing director of the League. Mr. Simon succeeds Leonard A. Paris, associate editor of Colliers, who held the presidency during the past year. Leon Barzin, conductor of the National Orchestral Association, and music director of WQXR, was elected vice-president; John McCullough, president of the Dessoff Choirs, secretary, and Lionel Perera, assistant to the president of the Colonial Trust Co., treasurer.

Mr. Paris presented the annual report indicating that the 1947-48 season was the most successful in the organization's history. The total number of concerts and net returns to the League were more than double those of previous seasons.

Helen Kwalwasser Chosen Prague Festival Delegate

Helen Kwalwasser, 19-year-old violinist, heard in Town Hall debut recital this March, has been chosen by the Juilliard Inter-Collegiate Committee of the Student Council as one of two delegates to the Prague World Youth Festival, July 20 to 17. With Harriet Wingreen, pianist delegate of the Student Council, and other American arts and sports contestants, Miss Kwalwasser left for Prague on June 30. The young musicians will take part in concerts and a final international competition throughout the festival period with representatives under thirty years of age from 45 countries.

Chattanooga Festival Includes Robin Hood

CHATTANOOGA, TENN.—The annual Chattanooga May Music Festival, J. Oscar Miller, conductor, was presented in the Memorial Auditorium of the Community Theatre. Soloists were Ruby Mercer, soprano; Byron Steele, tenor; Martha Larrimore, contralto; and George London, bass. An artists' concert presented the singers on the first evening, and on the second DeKoven's Robin Hood was given in concert form. Excellent performances and large, enthusiastic audiences marked the festival.

Lina Benelli Bows as Gilda

Lina Benelli, coloratura soprano, and radio artist, made her operatic debut as Gilda in Rigoletto recently in a special benefit performance at the Italia Theater, New York. All proceeds were given to American relief for Italy, to be used for its welfare and rehabilitation program.

Juilliard School Engages Giannini, Gomberg and Stambler

Three additions to the Faculty of the Juilliard School of Music have been announced by William Schuman, president of the school. Dusolina Giannini, distinguished operatic soprano; Harold Gomberg, solo oboist of the New York Philharmonic Symphony; and Bernard Stambler, noted historian and educator, will join the faculty when the school opens for the academic year 1947-48.

Mme. Giannini, one of America's best known singers, is at present making her first post-war tour of Europe. After fulfilling concert engagements in France, Belgium, Holland and the Scandinavian countries, she will make an extensive tour of Australia, returning to this country in the fall to take up her duties at Juilliard.

Harold Gomberg is a graduate of the Curtis Institute of Music, where he studied with Marcel Tabuteau and with Fritz Reiner. Preceding his engagement by the New York Philharmonic Symphony Society in 1943, he was solo oboist with the National Symphony in Washington for two years, with the Toronto Symphony for one year and with the St. Louis Symphony for three years.

Bernard Stambler, also a musiciologist, will head the English Department at Juilliard. He is at present Acting Chief Historian for the War Assets Administration in Washington and a member of the faculty of George Washington University. Mr. Stambler is a graduate of Cornell University, where he received his Doctor's Degree in 1938. Before going to work for the War Production Board in 1944 as editor of "War Progress," he was instructor of English at the University of Indiana.

Brooklyn to Have New Symphony Orchestra

The Brooklyn Orchestral Association, formed last January, is making plans for a new symphony orchestra for that borough, under the conductorship of Dr. Herbert Zipper, former leader of the Manila Symphony Orchestra, according to an announcement by Alexander Tailleur, publisher. A. Carl Messinger is chairman of the board. It is hoped to have a 40-week season. The organization recently conducted a poll of residents of Brooklyn as to their preferences for concert dates and found Wednesday and Friday evenings and Sunday afternoons as the favorite ones. Beginning in October, concerts will be given at the Academy of Music and the Brooklyn Technical High School. Auditions to select 85 paid players are being held by Dr. Zipper at the Apollo Club, 381 Carleton Ave., Brooklyn, N. Y.

Huber to Leave Post at Peabody

BALTIMORE.—Frederick R. Huber, manager of the Summer School of the Peabody Conservatory of Music for 25 years and director of public relations, will retire from his association with the musical institution on Sept. 1. He will direct the activities of the Summer School from June 30 to Aug. 9 and then transfer his entire attention and full time to his work as secretary and managing director of the Lyric Company. He will continue to represent the Metropolitan Opera Association for their spring opera season here at the Lyric, a post he has held for many years.

Mr. Huber founded the original Baltimore Symphony Orchestra and continued as its head and director of municipal music until 1942.

NCAC Presenting Concerts At Summer Theatre

Marks Levine, vice-president of National Concert and Artists Corporation, is inaugurating the idea of presenting concerts at summer theatres on the one evening each week the dramatic production is suspended to give the actors a day off. The first such series under his organization is at Hunterdon Hills Playhouse, Jutland, N. J., presenting Thomas L. Thomas, Iva Kitchell, Jean Dickenson, Mario Berini, Pierre Luboshutz and Genia Nemenoff, and the National Male Quartet.

BACH À LA MARIONETTE: A Project in Puppetry

By ESTHER COX TODD

I'm Timmy Mouse of Eisenach,
I'm mascot for the house of Bach.
I've known the family for years and years,
I've joined in their joys, and cried mousey tears,
I've eaten the crumbs from under their table
And stolen their cheese every time I was able!
I can tell all that happens in the hours twenty-four,
Though often to do that, I sneak under the door."

So speaks "Timmy," the narrator who sees all, knows all, and tells all about the Bach family!

How Series Originated

Katherine Carr, Education chairman of the Junior Clubs for the state of Oregon Federation of Music Clubs, recently presented at the Art Museum of Portland, a most interesting program. Mrs. Carr is an enthusiastic believer in the use of puppets in music study, and in her own studio uses such mannikins to create in pupils greater feeling for eurythmics and music motivation.

The Bach play, entitled "Timmy Mouse of the House of Bach," historically correct, humorously presents the life of Sebastian Bach as a boy, a man, and a composer.

Dance Forms Come Alive

An attempt was made to follow polyphonic lines by entrance and exit of figures, and a study of pre-classic dance forms to make plain the differences in Gavotte, Gigue, Bourrée and Minuet.

Pupils who had made the figures continued the characterizations in the spoken lines and manipulation of the puppets. Others played background Bach music for the play. Pre-school children assisted in the singing of traditional Quodlibets.

Margaret Gilboy, soprano from the San Francisco Russian Opera Company, flew up to sing My Heart Ever Faithful; and her young daughter, Camilla, played the flute accompaniment. Phyllis Murden, formerly artist for the Cornish School of Puppetry in Seattle, Wash., planned the staging and costumes.

Children Enthusiastic

Hundreds of little children came to watch the puppets perform and became acquainted with Bach, his music and the philosophy of Timmy, the narrator, who says:

"Hand to me my little flute,
So we'll have music on our way.
I'll pipe for you a skipping tune,
Bright and blithe and young and gay.
If I trip on branch or thistle,
I'll not cry—I'll blow my whistle!
You may have another choice,
If you do not play the flute.
How about a big brass horn?
I'll keep still, and let you toot!
Or if you would play a fiddle,
Maybe that will give us fun;
Or if marching makes you happy,
Bring with you your big bass drum.
Every path in life seems smoother
And no road will be too long
If in traveling down the highway
We turn every step to song!"

EISENACH MASTER AT WORK
as revealed in the puppet play, "Timmy Mouse of the House of Bach."

Cincinnati: Summer Opera Begins; School Graduations

CINCINNATI.—The 26th season of grand opera at the Zoo in Cincinnati opened on Sunday night, June 29, when the Cincinnati Summer Opera Association presented Lohengrin. The season continues for six weeks with the finale on Aug. 9, and performances every night except Monday.

Frederick Jagel sang the title role in the Wagnerian work, which had not been heard in Cincinnati in ten years. Rose Bampton, Astrid Varnay, Nicola Moscona and George Czaplicki were heard in other principal roles, and Fausto Cleva conducted the Cincinnati Opera Orchestra.

The schedule for the first week also included Carmen on July 1 and Aida on July 2. The Love of Three Kings, revived last year under the baton of the composer, Italo Montemezzi, will be heard on July 3, Madame Butterfly on July 4 and then Il Trovatore on July 5. Other conductors, by no means new to Cincinnati, are Wilfred Pelletier and Paul Breisach.

Many artists who have appeared in Cincinnati during past seasons will return, some after absence of years. Hizi Koyke will again sing Butterfly. Charles Kullman will be heard during the first week as Avito in Love of Three Kings. Marjorie Lawrence, who created a regal sensation last year as a litter-borne Amneris, can be expected to repeat her triumph. Stella Roman, Irene Jessner, Josephine Antoine, John Brownlee, Eugene Conley, Ramon Vinay, Enzo Mascherini, and Robert Weede are among the many fine artists who will make this another memorable season.

Concert Plans

The Artist Series, under management of J. Herman Thuman, has announced its attractions for next season. The series will open with a performance of Madama Butterfly on Oct. 21. Ginette Neveu, French violinist, will make her local bow on Nov. 3. On Dec. 3, Cincinnati will have its first opportunity in years to hear the Boston Symphony under Koussevitzky. Gregor Piatigorsky, cellist, will give his first solo recital here on Jan. 8, and on Feb. 4 the series closes with the English pianist, Dame Myra Hess.

In the Music Schools

An evening of chamber ensemble on June 3 closed the season of the group under the direction of Sigmund Effron at the Cincinnati College of Music. The program included the Brahms Scherzo and Rondo from the String Quartet, Op. 18; a Triptych for String Quartet by the American composer Arthur Shepherd, with Annette Taylor, soprano; Handel's Concerto for String Orchestra; the Bach Concerto in D Minor for piano and strings, with Peter Paul Loyanich, pianist; and the Serenade, Op. 48, by Tschaikowsky.

The Cincinnati Conservatory of Music presented Paul Katz of the violin faculty and Mme. Karin Dayas of the piano faculty in a joint recital of June 17. They played the Prokofieff Sonata, Op. 94, and the Beethoven Sonata, Op. 30, No. 2.

An excellent performance of The Old Maid and the Thief by Gian-Carlo Menotti was given on June 2 by the Opera Workshop under the direction of Hubert Kockritz of the Conservatory faculty. The following students sang the roles of Miss Ladd, Laetitia, Miss Pinkerton, and Bob: Angeline George, Ernestine Miller, Lois Koch, and Robert Hohn.

Commencement Exercises

The Cincinnati Conservatory of Music held its 80th commencement exercises in the Conservatory Concert Hall on June 5. The Conservatory Orchestra, under Dr. C. Hugo Grimm, played the Bach Brandenburg Concerto No. 2 and the Brahms Academic Festival Overture. Hulbert Taft, publisher of the Cincinnati Times Star and an outstanding civic leader, gave the Commencement Address and was awarded the honorary degree of Doctor of Letters. Mr. Taft is the only person to be thus honored by the Conservatory. A large number of students received certificates, diplomas, and degrees of Bachelor of Music and of Master of Music.

At the 69th commencement exercises of the College of Music, the College Orchestra, conducted by Walter Heermann, played the Goldmark overture In Springtime; two compositions by Felix Labunski of the College Artist Faculty, Cortège for Orchestra and The Birds for soprano and orchestra, both heard for the first time in Cincinnati. Virginia Howe sang the solo part in The Birds and Caro Nome from Rigoletto. The musical program closed with the Dance of the Clowns from Rimsky-Korsakoff's Snegourotchka. The address was given by Dr. Martin Dumler in place of the Hon. James G. Stewart, who was unable to be present. A large number of students received certificates, diplomas, and the degrees of Science in Education, Bachelor of Music, and Master of Music.

JOCELYN L. FARMER.

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The founders of Starr Pianos were men of sterling character who set their ideals high and strove to achieve a creation that would be lasting in value, musically and otherwise, to build a Piano that would endure for generations to come. Every Starr Piano is produced under the "Mark of Quality" an insignia expressing that Standard of excellence established three quarters of a century ago. In the home, the studio, the school, wherever craftsmanship and resultant high quality are appreciated, there recognition of Starr worth is freely given.

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Established 1872

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

LOU SINGER (seated) and HY ZARET,

composer and lyricist, respectively, of WNEW's Little Songs on Big Subjects, transcribed for radio broadcasts as public service "spot" announcements.

TED COTT,
WNEW Program Director.

The Bill of Rights Set to Music

A refreshing and distinctly new treatment of radio public service programming, that is not only highly entertaining but possesses plenty of impact, made its bow recently over WNEW on the station's top-rated program, Martin Block's Make Believe Ballroom. Titled "Little Songs on Big Subjects," it is a suite of one-minute jingles with lyrics by Hy Zaret, music by Lou Singer, orchestrations by Roy Ross, "vocals" by the three Jesters, and produced by Ted Cott, WNEW's director of programs and operations.

Not only is the suite designed to promulgate the moral excellence of tolerance and fair play, and to instill awareness of true Americanism, but of greater significance is the fact that the jingles are transcribed for radio broadcasts as public service "spot" announcements, with WNEW making them available to radio stations throughout the United States gratis, through the Institute for Democratic Education.

Little Songs on Big Subjects is an example of how artistry and propaganda can be smoothly combined. The Jesters sing the simple lyrics with clear diction and verve (most important in this instance); the tunes are sparkling, the orchestrations excellent, and the overall production keyed with perfect timing and conciseness. Actually, WNEW has transformed singing commercials into folksong vignettes with an up-to-the-minute flair, and presto! You have ideal primers for democracy.

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During the 17th Annual Institute for Education by Radio at Ohio State University this year, the musical "spots" were previewed. Educators and broadcasters alike acclaimed them with spontaneous enthusiasm. Louis Untermeyer, well-known poet and educator, said: "These records are the most exciting things I have heard in years. What's more, they are news—good news. The very speed and condensation of the singing commercial offers an opportunity to drive home an idea—a technique which until now has been limited to soap or cigarettes.

"Now it *has* been done! Little Songs on Big Subjects have all the immediate charm of a nursery rhyme and all the concentration of a musical commercial. These are inspired bits of melody in which the meaning becomes increasingly profound. They are Mother Goose Songs for Democracy."

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WNEW's first essay in anti-intolerance "spot" announcements was in the latter part of 1946. Called "Keeping Faith With America," the series was also distributed gratis by the Institute For Democratic Education. They are currently heard on 408 radio stations over the country. With the projection of the second series, over 200 stations asked for them before the publicity had been sent out. In a short space of time, it is estimated that 900 stations will be carrying them. In fact, the messages for democracy have proven so intriguing and potent that Decca is planning to record them for commercial sale, and a major publishing company is reported to be working out a book which will incorporate the lyrics and music with illustrations by Roger Duvosin.

In creating "Little Songs on Big Subjects," WNEW has every reason to merit a special blue ribbon for this really masterly job. But it is entirely in line with the policy of the station, for during the past few years, under the aegis of Bernice Judis, general manager, and Ted Cott, WNEW has chalked up a notable record for their numerous public service programs. The many awards and citations that have been received from government, civic and patriotic organizations are impressive, and would do credit to a national network.

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Robert Merrill Among Ten Honored For Most Important Singing Voices

Robert Merrill, baritone singing star of NBC's RCA-Victor Show, was among the ten artists chosen as "the most important singing voices" in the nation by the National Academy of Vocal Arts, a New York school of music. Merrill was honored for his distinctive work in the concert field. The others selected were Jennie Tourel, for opera; Kate Smith, for radio; Risë Stevens, for the screen; Lucienne Boyer, as "song stylist"; Camilla Williams, in "semi-classical" singing; Ray Middleton, in musical comedy; Burl Ives, in folk singing, and Danny Kaye, in comedy singing.

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Young Pianist Appears With NBC Summer Symphony

Jacob Lateiner, 19-year-old pianist, had the distinction of being selected as soloist on the NBC Summer Symphony, June 15 (NBC, 5:00 p.m., EDT), performing Tchaikovsky's Piano Concerto in B Flat Minor. He demonstrated a facile technique, and, more important, an innate feeling for the composer's style.

This was the first major radio appearance of the Cuban-born pianist, although he had made several braodcasts on local Philadelphia stations while training at the Curtis Institute. Lateiner came to this country when he was twelve years old with his European-born parents. In 1945 he won an audition which resulted in an engagement with the Philadelphia Orchestra under Ormandy. Last year he was soloist with the Kansas City Philharmonic, Efrem Kurtz conducting, and is engaged for the festival at Tanglewood, Mass., on Aug. 2 with Dr. Koussevitzky directing the Boston Symphony Orchestra. His first large-scale concert tour of the United States is scheduled for the Fall.

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Menotti's The Telephone Makes Radio Debut

Gian-Carlo Menotti's opera buffa The Telephone, which with his The Medium is now having a successful run on Broadway, had its radio premiere on the Invitation to Music program, May 28 (CBS, 11:30 p.m., to 12-Mid., EDT). With Winifred Smith, soprano, and William Gephart, baritone, who sang the roles of Lucy and Ben delightfully; Alfredo Antonini, conducting the CBS Symphony Orchestra, and Ben Hyams, annotator, the performance was a credit to the CBS network, both from a musical and production standpoint, well in keeping with the high standard of the Invitation to Music programming.

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Pulitzer Prizes Changed, May Add Radio and Films

Revisions in conditions that govern the annual Pulitzer Prizes, and the possibility that next year's awards might include citations for radio and motion pictures, were recently announced by Dr. Carl W. Ackermann, secretary of the advisory board of the Graduate School of Journalism at Columbia University.

LUCILLE MANNERS,

singing star of radio, opera, and concert, with her husband, William Walker, and their little son, William Walker, Jr., born at Doctors Hospital, New York, May 17. (Edward Ozern Photo.)

Chasins Named WQXR Musical Director

Abram Chasins has been named musical director of WQXR and in this capacity will continue to supervise the musical programs presented over the station. Mr. Chasins came to WQXR as music consultant in the summer of 1943 and his promotion to musical director gives him wider jurisdiction over the programs and the talent appearing on WQXR He will report directly to the Program Director, Eleanor N. Sanger.

In the re-alignment of positions in the Music Department, Leon Barzin becomes music consultant for the station, and Ann Cornish and Alfred Simon continue as directors of recorded and transcribed music respectively.

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NEWS AND REVIEWS

Herman Neuman, WNYC's Director of Music

On July 8, New York's Municipal Radio Station WNYC will have reached the ripe old age of 23 years. Unique in American radio, this municipally-operated non-commercial station has carved for itself a very special niche in the broadcast field of Metropolitan New York as a pioneer in the presentation of fine music programs.

The heavy job of carrying out the station's musical policy falls largely on the shoulders of its able and tireless Director of Music, Herman Neuman. In fact, WNYC and Neuman have been together since "New York City's Own Station" began to operate "for the instruction, enlightenment, entertainment, recreation and welfare of the inhabitants of the city."

About fourteen years ago, Neuman created the popular and widely emulated Masterwork Hour, bringing to the station's listeners a twice daily recorded program of the finest classics. The idea soon expanded to include the Sunrise Symphony, Midday Symphony, Symphonic and Opera Matinees; Four Strings at Four, and the Municipal Concert Hall Celebrity Recitals.

"The Maestro," as he is called by his associates, arranges all these programs personally.

In addition to this excellent and comprehensive schedule of recorded music, there are many programs of "live" music to be booked. Neuman, who is an ardent booster for the up-and-coming young American artist and composer, has made it possible for many artists to make their debut on the air, who today are well known to radio listeners, as well as opera audiences. Among them are Lucy Monroe, Regina Resnik, Susan Reed, Enric Madriguera, Elaine Malbin, and a host of others.

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Perhaps one of the outstanding achievements in radio is the annual WNYC American Music Festival presented for the eleven days from Washington's to Lincoln's birthday. During the eighth annual festival last February, more than 150 programs were presented, including some 40 or 50 premieres of new works by young Americans and numerous major scores by established composers performed by a remarkable array of American artists. Fifteen free public concerts in Town Hall, Times Hall and other music centers brought ticket requests from thousands of New Yorkers.

This response showed the ever growing interest of the music-loving public in the creative activity of our native composers. The co-ordination of this laudable co-operative effort represents many days and hours of "behind the scenes" labor; and yet, when the hectic eleven-day session ended, Neuman, still "going strong," was talking in terms of the next festival. Soon after Labor Day, plans for the ninth series will begin to be formulated. The American composer is then invited to offer his suggestions for a possible contribution to the programs of the festival. (Most composers, incidentally, prefer to arrange for the artists who will perform their works.)

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Neuman is a native New Yorker and received most of his musical training in the big city. He studied piano with Eleanor Ferguson, Hans T. Seifert, Richard Hageman and Edwin Hughes; theory and composition with Rubin Goldmark, John Van Broekhoven and Mortimer Wilson. He has accompanied many famous artists of concert and opera, including Lucrezia Bori, Richard Bonelli, Frieda Hempel, Anne Roselle, Juan Manen, Marjorie Lawrence, Beniamino Gigli, and others too numerous to mention.

Creating hundreds of programs for the WNYC music schedule is a full-time and confining job, but Neuman manages to find the opportunity for expression through his favorite medium—conducting. His accomplishments in this field include a season or two as associate conductor for the English Opera Group, which brought to America a revival of John Gay's classical ballad opera, The Beggar's Opera; leading many concerts of the WNYC Concert Orchestra, featuring special programs, *i.e.*, Music for Young People, Evolution of the Concerto, Evolution of Opera, the London Symphonies of Haydn, Early Symphonies of Mozart, and "Around the World of Music."

This latter program featured music of 30 countries and resulted in official invitations for Neuman to conduct programs of American music abroad during the summer of 1936. His concerts included appearances as guest conductor at the Norsk Rikskringkasting in Oslo; Danish Government Station in Copenhagen; Radiojanst in Stockholm; Ravag in Vienna; Czech Philharmonic Orchestra in Prague and the Polish Government Radio in Warsaw. Neuman has just accepted an official invitation to return to Poland for concerts in the Fall of this year. His local appearances include those with the New York Civic Symphony Orchestra, Brooklyn Symphony, Federal Chamber Orchestra, Greenwich Sinfonietta, Bridgeport Symphony, and more recently at the Carnegie "Pops" Concerts.

And just to keep this chronicle from being too one-sided, the "Maestro" enjoys lots of motoring, swimming and puttering around in the garden of his charming home in Manhattan Beach.

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H. Leopold Spitalny Directs Musical Travelogue Album

H. Leopold Spitalny, NBC composer and conductor, is the musical director of a new Sonora record Album titled A Musical Travelogue in Europe. This four-record set is the first of a series built around this subject. Selections in the current album are: Para Mi, for Spain; Meadowland, for the Soviet Union; Frère Jacques, and Alouette, for France; Hora Staccata, for Roumania; Pomp and Circumstance, for England; Norwegian Dance No. 2, for Norway; Vienna, City of My Dreams, for Austria, and Torna a Sorriento for Italy. The next album will be devoted to South America.

FELIX BOROWSKI,

distinguished Chicago composer, critic and musicologist, whose Requiem for a Child was broadcast on June 15 by the NBC Symphony Orchestra, Hans Schwieger conducting.

HERMAN NEUMAN,

Music Director of New York's Municipal Radio Station, WNYC. (Leo Heffernan Photo.)

Songs of Canada Aired By Chicago Philharmonic

In a salute to the people of Canada, receiving transcontinental coverage throughout the United States, the Mutual Broadcasting System on June 17 presented a full hour of "The Songs of Canada" by the Chicago Philharmonic Orchestra under the direction of Henry Weber.

The program was arranged through the co-operation of MBS and Broadcast Music, Inc., and its Canadian subsidiary, BMI-Canadian Ltd., consisting of works by eminent Canadians and American composers from the music catalogue of BMI.

The event served as a climax to the reception for Robert J. Burton, general manager of BMI Canada Ltd., in Vancouver, June 17, which was attended by 55 executives representing the broadcasting stations of Vancouver, British Columbia and the Canadian Broadcasting Corporation.

Interest of Canadian broadcasters recently has been centered upon the activities of BMI Canada Ltd., which was formed to further the creative efforts of Canada's musical talent.

Originating in the studios of WGN, Mutual's affiliate, the program was carried on the networks of the Canadian Broadcasting Corporation and MBS for a complete coverage of both nations.

St. Louis Municipal Opera Broadcast

When the St. Louis Municipal Opera Company went on the air, June 14, (CBS, 7:00 to 7:30 p.m., EDT), it marked the fourth consecutive summer the group has been heard on the CBS network. Emanating from KMOX, St. Louis, the series is featuring favorites from the company's light opera repertoire.

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RADIO NOTEBOOK

ROBERT MERRILL'S recording of the Whiffenpoof Song sold 250,000 discs the first week it was released by RCA-Victor. . . . E. ROBERT SCHMITZ, guest soloist with CBS Symphony, June 1, when British composer-conductor ANTHONY COLLINS directed the orchestra in the Prokofieff Piano Concerto No. 3 in C Major. . . . Radio premiere of ANTHONY COLLINS' arrangements of Handel's Overture to Atalanta, and a Dance Suite by Arne, directed by him on Invitation to Music Program, June 4. . . . EILEEN FARRELL, soprano, featured for 5th consecutive year on CBS' Summer edition of the Family Hour, bowing on air, June 8. Co-star is tenor CHARLES FREDERICKS. . . . BERNARD HERRMANN, permanent conductor of CBS Symphony, returned from Hollywood, after absence of several months to resume leadership of orchestra, June 8. . . . JOAQUIN NIN-CULMELL heard on four broadcasts via CBC, June 13-14. . . . PAUL WHITEMAN, WJZ-ABC's director of music, inaugurated the first Gershwin Festival on the air, June 14, when he conducted the ABC Symphony Orchestra in first of three special broadcasts on the Saturday Concert series, under his direction and devoted exclusively to music by the late composer. . . . JAMES MELTON exhibited several of his ancient cars from his famous collection at June 14-15 Atlantic City meetings of the Antique and Veteran Automobile groups. Star of NBC's Harvest of Stars also participated in the Headliners' Frolic, and served as judge in the selection of Miss Atlantic City, 1947. . . . NBC's Serenade to America broadcast on new time spot beginning June 20 for five weeks (Fri., 9:00 p.m., EDT), featuring guest soloists, with FRANK BLACK conducting large concert orchestra. . . . SYLVAN LEVIN, music director for WOR-Mutual, prepared special overture in tribute to KATE SMITH for her June 22 program. Composition was built around framework of themes from six numbers Miss Smith has made famous during her long radio career. . . . Broadcast over ABC network, June 24, LEROY ANDERSON'S composition Fiddle-Faddle was performed by the Boston Pops Orchestra with Arthur Fiedler conducting. Anderson is also composer of Jazz Pizzicato and The Syncopated Clock. . . . LOUIS KAUFMAN, violinist, guest soloist, July 6, with CBS Concert Orchestra, and July 9 on CBS Invitation to Music program.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

At the moment rumors regarding the fall ballet season are bigger and better than ever. Of course, things have been known to happen incredibly fast in the ballet world and what may seem to be exciting and seemingly legitimate news today may be gone with the wind tomorrow.

The big blow of last month was when Col. de Basil happened into the office of Covent Garden at the psychological moment and walked out with a contract for the Original Ballet Russe de Monte Carlo, while Ballet Theatre already had one foot on the ship, thinking it was appearing there for the summer season. Perhaps Covent Garden was more interested in a bargain than ballet—it seems as if it was a matter of money that caused the sudden switch—for the de Basil company was in a sorry state this spring and, with the widest stretch of the imagination, it could hardly be whipped into much more than a third-rate company. True, Massine is in England and might be prevailed upon to tidy up his ballets. Toumanova is in Paris and may be persuaded to cross the channel, though it has been whispered that she is considering an offer from de Quevas for the Grand Ballet Russe de Monte Carlo. Yet, all the stars and heaven, too, could hardly bring de Basil's offering up to the artistic standard of Ballet Theatre.

André Eglevsky is no longer with de Basil, having joined up with the de Quevas troupe, of which Serge Lifar is at present the guiding artistic spirit. This company is presumably hard at work, from all reports, and is looking toward a season in New York this fall.

Then there is always the old stand-by, the Ballet Russe de Monte Carlo, which is under the direction of Serge Denham and is a twice yearly steady tenant at the City Center.

Keen Competition Foreseen

This all adds up to a third of a dozen companies heading for the metropolis this coming season—Original Ballet Russe de Monte Carlo, Grand Ballet Russe de Monte Carlo, and Ballet Russe de Monte Carlo (could it be that the latter has run out of prefixes?), and Ballet Theatre. The last two mentioned are both scheduled for the City Center, with Ballet Theatre opening there in September.

As for the "Grand" and "Original" Russes, it is anyone's guess. Mr. Hurok, as far as we know, still has the Metropolitan for the fall, and it is hardly possible that a season could slip by without the "S. Hurok Presents the Best in Russian Ballet" banner waving from the "Met." Perhaps this means that either the de Quevas or the de Basil troupe, or both, may be on view at the "Met." Then, again, there is always the Ballets Champs-Elysées lurking in the background. As you may remember, it almost arrived last year under the auspices of Michael Todd.

Vashi and Pra-Veena Bow at Belasco

Nataraj Vashi and Pra-Veena made their American debut at the Belasco Theatre on May 26, under the Royal Patronage of His Highness, the Maharajah of Baroda, and departed for their native India almost immediately after the performance. Young and attractive, the dancers offered an ambitious program of 14 numbers which included Trimurti, an extended work designed to depict the three manifestations of the Ultimate Reality or the Absolute—Brahma, the Creator; Vishnu, the Preserver; and Shiva, the Destroyer. This, as well as the other dances composed by Vashi, was choreographically naive and weak. Though both of the dancers are obviously well-schooled in the almost unlimited subtle intricacies of the Hindu technique, the program had an amateurish air. There was too much similarity in the moods of the dances and the general patterns were not always clear.

The beautifully elaborate costumes were designed by Pra-Veena, who also designed the sets. The well-known Hindu musician, Wasantha Wana Singh, was the musical director, and his native orchestra played several attractive musical interludes as well as the accompaniments for the dances. The two assisting dancers were Minal and Laxmi.

Rita and Rozzino Repeat Bolero at Pops

On June 11 the "Top of the 1947 Pops" at Carnegie was a repeat of the Latin-American Fiesta featuring Rita and Rozzino in the second performance of the season of Ravel's Bolero. Rita, who is a newcomer in these parts, displayed a fascinating stage presence and plenty of dash and fire. The team also danced the De Falla Fire Dance from El Amor Brujo. Judging from these two numbers, the dancers work unusually well together for a new team and they should develop into an interesting duo. The conductor for the evening was D'Artega and the other soloists included Vanda Oiticica, soprano, and Chuchu Martinez, baritone. This same program has been booked for a limited tour.

Peter Hamilton and Company at Studio Theatre

This year Peter Hamilton not only added a company of four dancers—Linda Laun, Felisa Conde, Betts Lee, and Joan Roessle—to his program, but also two extra performances; the first was on June 8, and the repeats were June 12 and 15. The new numbers this year were Dance for Five in three movements, Joe Kitchener (Boy Criminal), Beau Soir and Silent Snow, Secret Snow. Hamilton again gave indication that he has a choreographic talent and a feeling for theatre and drama which are not yet fully developed. The most successful work on the program was the Silent Snow, Secret Snow. Based on a short story by Conrad Aiken and set to music by Arnold Schonberg and Ada Reif, the cast included a narrator (Jack Ferris), two companions (Betts Lee and Felisa Conde), and Paul (Peter Hamilton). Divided into five short episodes—Prologue, Paul's Bedroom, Schoolroom, At Supper and Epilogue—the short story of a day-dreaming boy was projected with imagination, sensitivity and a simplicity that was admirable. Box Plastique and Jesse James were also given, and Linda Laun danced a solo to the Presto movement of Bach's Italian Concerto. Miss Laun, as well as the other girls, is an accomplished dancer, but the costuming throughout was generally unbecoming, and detracted from the dancing. Ada Reif was the able accompanist.

SVETLOVA IN HONOLULU FOR THREE CONCERTS.

Beginning second from left, George Oakley, Jr.; Marina Svetlova, George D. Oakley, local impresario; Robert Roland, Svetlova's partner; Elena Imaz, Spanish dancer, and Claude Jean Chiasson, concert pianist.

Dance News

Mia Slavenska and the members of her new dance company are now rehearsing in Hollywood for their forthcoming trans-continental concert under the auspices of Columbia Concerts. The troupe, to be known as The Slavenska Ballet Variante includes Lois Ellyn, Nina Miller, Claire Field, Leslie Weiss, Robert Billheimer, Nicky Nadeau, George Ellsworth and Richard Thomas. The repertoire will include selections from Coppelia, Nutcracker, the Concerto Romantique of Liszt, Salome to music of Glazounov, a group of Balkan dances, and a group of American folk dances to be called Settlers' Sunday. The tour is scheduled to start in November.

Miss Slavenska, who is Mrs. Kurt Neumann in private life, on April 22, became the mother of a daughter, Maria Elisabeth Hedwiga. . . . La Meri's June calender offered a Tuesday night lecture series which opened on June 10; a repeat performance by request of Dances and Costumes Around the World on June 12; and earlier in the month a performance of Guaba's Journey to Paradise and Cuadro Flamenco were offered. The first ballet was choreographed to music by Wana Singh. On May 29 Juana and Saki gave a joint recital of new works. . . .

Iva Kitchell will make three appearances with the New Orleans Symphony on July 22, 24, and 25.

MARINA YURLOVA,

Spanish dancer, left recently for Rio de Janeiro, where she plans to give concerts and arrange an artists' cultural exchange. (Photo by Lucretia, Hollywood.)

With Kitty Doner, Pauline Koner has choreographed the new ice ballet, Holiday on Ice for the second season. The show opened in Denver and then continued to Salt Lake City and the Coast for a six weeks' run. . . .

Irene Hawthorne flew to Mexico City, on June 30, where she is to be the premiere danseuse for the Opera Nacional season starting July 2. She will be featured in the ballets of Samson and Delilah, Manon and Thais. . . . Guest teachers this summer at the Ballet Arts studio during June and July are Margaret Craske and Antony Tudor. . . .

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THE CHOIR CORNER

By LEON CARSON

FULL ALLOWANCE FOR SACRED MUSIC

The summer lull in church music activity is settling over organ and choir loft. Substitutions for the regular organists and singers are the order of the day.

Few stop to consider that an arduous season of taxing effort in providing sacred music for the inspiration of congregations inflicts a state of mental and physical fatigue upon instrumentalist and singer alike. Much time and talent are demanded of the church musician these days. Often the remuneration for valuable services rendered is disproportionately low, especially where members of the hard-singing, underpaid chorus are concerned. (We have argued this before.)

In this interim of vacation, there comes the opportunity for reflection as to just how important is the conjunctive benefit of music, both instrumental and vocal, to the advancement of the Gospel. From spiritual and practical standpoints, it is worth every cent that can be provided for its maintenance.

Yet, aside from outstanding exceptions in the larger centers, the financial budgets of the average church do not seem to contain the correct proportion of allowance for musical activity, although increasingly heavy performance and rehearsal demands are being made upon the resources and talents of the musicians engaged.

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If sacred music is to increase normally in value, if the spoken word is to be supplemented by the artistry of instrument and voice, and if there is to be created in the minds of the young choral singer and student of sacred music the conception of an outlet for a splendid future of work and attainment in this specialized field, then the financial budgets of the churches must be at least reasonably adequate to make all these things worth while seeking for. This is not a glamorous statement, but a sensible one. The music of the church is entitled to its fullest development and to its most impressive presentation.

Deep reflection of all those in church authority should make decisions in favor of budgets of sufficient strength to permit the employment of music's maximum worshipful appeal and worth, and at the same time provide an incentive for our young vocal and instrumental musicians who at a later date will succeed to leadership in the world of sacred music.

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THE CORRELATION OF MUSIC TO THE CHURCH SERVICE

By SAMUEL QUINCY,

Organist and Choir Director, Church of the Holy Apostles, New York City

While this subject has been much discussed, it is of such importance that reference to it will bear repetition, especially for the benefit of those who may be interested in the choir work of the suburban Episcopal church.

Offertory music, while a secondary consideration of the general service, at all times merits careful preparation and direction. Coming as it usually does after, or possibly preceding, the sermon, it is placed in an exceedingly advantageous and conspicuous position.

Naturally, the choir leader should be familiar with the text and subject matter of the sermon, and whenever possible discuss in advance with the officiating clergyman the anthem to be sung. Should such a procedure be impractical, the church calendar is always available or the subject of the Epistle or gospel for the day may offer assistance in choosing the correct number to be sung. If time is available in rehearsal periods, the choir should be made conscious of the spiritual meaning of the text, as well as of the musical intent of the composer.

The auditorium, of course, must also be taken into consideration as to size. It is logical to assume that the singing too often of elaborate and high-tension-volumed anthems in a small auditorium is not always wise. There are countless works written by excellent composers in a meditative style, such as those written by Geoffrey Sampson, Martin Shaw, Gustav Holst and other well-known English and American composers, which are always in good taste for the moderate-sized church and for use by a small choir, volunteer or otherwise.

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Another important and necessary part of the service is the singing of the hymns. There is today greater stress laid upon the selection and application of these than formerly, by using them as co-ordinative supplements to the message of the sermon. The hymn music is frequently something of a sermon in itself, brought close to the worshippers by their personal participation in its performance. (It is most gratifying to realize that the "tempo" of congregational hymn singing employed by present-day organists is a graceful departure from the former sedately moving type.) In extension of the routine congregational singing of the hymns, organists frequently find inspiration in improvisation on simple hymn tunes, for use as postludes.

In general, the choral and instrumental music of any service, when used as a collaborative and well planned enhancement of the discourse from the pulpit, brings additional strength to the procedure of worship as an entity.

In the small church the problems of the organist and choirmaster are legion—lack of funds and choral volunteers, the necessity for the control of temperaments and the minimizing of personal interests, the instilling of a common viewpoint of choir welfare and unity, and so on. However, a rich reward awaits the choirmaster when he has conquered these problems to the point of establishing a well integrated singing unit of co-ordinative value to the worshipful and social spirit of the church and parish.

Choir Notes

Under the direction of Mildred Holmer, the choir of St. Luke's Evangelical Lutheran Church, New York, presented an all-Mendelssohn program on June 8. Arias, duets and choral selections were sung from Elijah, St. Paul and other works of this composer, and the Sonata No. 6 played by Miss Holmer. Soloists were Dorothy Flanders Young and Helen Morrison, sopranos; Patricia Young Brown and Ruth King, contraltos; Thomas Johnson, tenor, and Charles Zakaib, baritone.

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For the benefit of the St. Barnabas House building fund the John Harms Chorus gave splendid performances of Rossini's Stabat Mater and the Brahms Alto Rhapsody at St. Thomas' Church, New York, on June 8. Soloists were Josephine Antoine, Margaret Harshaw, Thomas Hayward, Chester Watson, with Roberta Bitgood, organist.

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Announcement is made of a series of organ recitals at St. Bartholomew's Church, New York, by students from the School of Sacred Music at Union Theological Seminary and from the Juilliard School of Music. These will be given on Wednesday evenings at 8:15 o'clock, as follows:

July 9: Dorothy Kline (School of Sacred Music), compositions by Cabezon, Buxtehude, Marcello, Bach, Franck, Peeters, Widor, Jongen.

July 16: Harriet Dearden (Juilliard), compositions by Bach, Simonds, Hindemith, Vierne.

July 23: John Cartwright (Juilliard), compositions by Bach, Bossi, Sowerby.

July 30: Russell Hayton (School of Sacred Music), compositions by Purcell, Couperin, Bach, Franck, Whitlock, Mulet.

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A benefit concert for German Relief, sponsored by the German Evangelical Lutheran Church of St. Paul, New York, was given at Town Hall on the evening of June 11. An interesting program of music was presented to an enthusiastic audience by the Forsch Choirs under the leadership of F. Forsch, with Elsa Froelich, contralto-soloist, and Edward Weiss, pianist.

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Vernon de Tar, organist and choir director at the Church of the Ascension, New York, will act as organist and have charge of the music at Union Chapel, Watch Hill, R. I., for a period of ten weeks this summer.

Methuen Organ Institute Gives Eight Concerts

METHUEN, MASS.—The Organ Institute of Methuen's series of eight concerts to be presented on Friday and Saturday evenings begins on July 25. Carl Weinrich, Arthur Howes, Ernest White, and E. Power Biggs are the artists scheduled to appear at the Methuen Memorial Music Hall, and they will play on the famous old Walcker organ that has just been rebuilt by Aeolian-Skinner. Friday concerts will offer organ music exclusively, while Saturday programs will be devoted to music for organ and other instruments, including a trumpet soloist, string quartet, and string ensemble.

A capacity enrollment for the Institute's summer session has already been announced. Among those enrolled are 15 members of college or conservatory faculties and a number of church organists, all of professional standing. All of the 21 candidates who applied for the five scholarships were so well qualified that the Board of Governors of the Institute has not yet been able to make a final selection. Instruction will be given by the four solo organists, each taking classes for the period of one week.

METROPOLITAN CHURCHES—VI

CHURCH OF THE HOLY APOSTLES

The black marble altar of the lovely old Church of the Holy Apostles, on Ninth Avenue, New York, its shining brass rail adorned with wheat, grapes and Rose of Sharon design. The beautifully carved rerodos is of oak with gold and little polychrome colors. The two figures on the Gospel side are "Ecce Homo" and "Pilate Washing His Hands"; in the center two Roman soldiers sleep at the tomb; on the Epistle side, our Lord receiving the Crown of Thorns. There are many other beautifully carved figures and symbols on this rerodos.

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

SATB

FATHER OMNIPOTENT, by Jean Pasquet. Edwin H. Morris & Co., Inc., N. Y. 16c.

An anthem for 4-part mixed chorus with text by the composer. Opening with tenor solo and with an optional soprano solo in the middle, it contains much solid choral work, designed along conventional lines but effective in its high spirit of praise and musical spontaneity. Organ or piano accompaniment. Suitable for use by strong chorus and for general, memorial and Thanksgiving services; 8 pages long.

I WILL LIFT UP MINE EYES, by John Tasker Howard. Edwin H. Morris & Co., Inc., N. Y. 18c.

A musicianly example of anthem composition for 4-part mixed chorus, built around the well known text from Psalm 121. Opens with full choral passages, in unison for all parts. Well harmonized and with a generally fast moving tempo. Vocal tessitura normal for all voices. Organ or piano accompaniment. No solos. Strong climactic ending. Suitable for general services; 8 pages in length.

TWENTY-THIRD PSALM, by M. W. Acheson. The Composers Press, Inc., N. Y. 20c.

This is an impressive anthem for 4-part mixed chorus, set to the well known psalm text. Limited organ accompaniment, with occasional passages marked for a cappella singing. The music is of a sustained and religious nature, calling for well balanced chorus of trained singers. A new and somewhat unusual treatment of the frequently used words of this famous psalm. Acceptable for communion or general service; 11 pages long: performing time, 6 minutes, 30 seconds.

THE OFFICE OF THE HOLY COMMUNION, set to music by August Maekelberghe, Op. 15, The H. W. Gray Co., Inc., N. Y. (agents for Novello & Co., London). 25c.

An ingenious and splendid choral arrangement of the Office of the Holy Communion set to music in the Key of D by this well-known organist—for 4-part mixed chorus with organ accompaniment. Consists of Responses to the Commandments, Threefold Kyrie, Sanctus, Benedictus Qui Venit, Agnus Dei (with bass solo), Gloria in Excelsis—all well marked for moods and vocal shading. Normal vocal tessitura throughout. Printing, 18 pages in length.

For Women's Voices

SSAA

FIVE RESPONSES, by Roland Diggle. Carl Fischer, Inc., N. Y. 16c.

A well-arranged and appealing group of five responses for chorus of women's voices, to be sung a cappella (piano accompaniment for rehearsal purposes). Text adapted from Gloria in Excelsis (Episcopal Prayer Book.) These consist of God Thou Art Holy, God Be Gracious, Draw Nigh to God (James 4: 8-10), We Praise Thy Name (from a Russian Litany) and Blessed Is He. For effective execution should be sung by a well-trained choir of Soprani I and II and Alto I and II. The series is 8 pages in length. These responses can be adapted to male chorus use by singing an octave lower.

For Male Voices

TBB

FORWARD TO CHRIST, by Geoffrey O'Hara. Harms, Inc., N. Y. (M. Witmark & Sons, sole selling agents, N. Y.). 18c.

A forceful arrangement of this composition, made by Douglas MacLean for 3-part men's voices, lends itself to successful results by a chorus of numbers and strength. Its tempo is that of the march, but the music also calls for occasional contrasting passages of quiet legato singing. There are optional baritone and tenor solos and a crashing double *forte* climactic conclusion. Particularly suitable for special service and memorial occasions. The text is virile with interpolated scriptural excerpts.

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SILHOUETTES

By MARY CRAIG

THE LYRIC DRAMA—CURRENTLY SPEAKING

Opera is a hardy perennial. Wild or cultivated—or discouraged—it grows, spreads, vigorously reseeds itself and is at present "busting out all over." Despite the acrid and sometimes reasonable criticisms of its outmoded state, despite the fact that it is often ludicrously and deplorably staged, opera remains, after the cinema, the most popular form of theatre escapism. For while the romantic tragedies and comedies bear enough resemblance to the occurrences of human life to evoke sympathetic reaction, everyday episodes are seldom set to music when in course of happening, and the difference is sufficient to hold for all classes of people that *bystander* interest than which nothing in the world is stronger.

Whether it is Street Scene, The Telephone, Gioconda or Romeo and Juliet, the unanimous appeal is the same.

There is a cry all over the country for an extension of the present range of opera operation; for increased opportunities for performers, for better singing and staging as well as for translation and other side issues. With this goes the need for a better understanding of adequate preparation for a field of song which is as demanding as it is enticing. Splendid music education courses are featured in the schools and universities and in the fine private studios of song. Naturally the intricate detailed training now given to instrumentalists in the great public schools cannot be equally well applied to the singing pupils. The voices and the bodies are too young for the hard labor and pressure of opera in the grand style. But the teachers in institutions and privately are doing a fine job of groundwork.

Recently a renowned speaker condemned the schools for being "too erudite," in other words, being somewhat over-selective, choosing scores not in the common repertory and leaning too heavily towards the classics or the experimental moderns. The assumption being that a youthful graduate or certificate holder could emerge perfectly equipped to step immediately into lead or major supporting roles on the stage of the Metropolitan or possibly La Scala, Milan.

This is an idea prevalent among many people, laymen and professionals. It is one that does not work fortunately for the well-being of the great opera organizations or for the inexperienced neophyte.

It seems advisable that preliminary training should be in fundamentals while the singer is still in the physical period of "growing up." Wise instructors stay away from staging performances of Aida, Cavalleria and the like, although giving excerpts in study. Emphasis is placed on music history and kindred subjects together with presentations of scores easily negotiated, Paisiello, Mozart, Monteverdi. From these are learned lovely line and phrasing, simple dramatics, good music, all elements of the elder school of writing and all tending towards a development of artistic fluency in the student. Whether for future career or a pleasurable avocation or just plain education, this study is never wasted time or effort. And the contemporary music is a *must* for information and comparative study.

"Screening Out" Misfits"

In an ideal state of affairs, there would be a weeding out, screening period after graduation when decision and fair judgment might be rendered as to career possibilities. The unfit inevitable failures would be diverted into more profitable pursuits and the professionally gifted sent into the next grade of preparation. For the gifted remnant in the beginning the private teacher comes in even more directly for intensive, concentrated vocal study; the coach, the repetiteur, the stage director take over for the specialized training. And after another time of work and waiting, for the process of training is not a rapid one, the aspirant is ready to add the actual experience of the professional stage to the first steps taken in the academic years. Artists thus trained last longer and fare better. But here is the great lack in the American field. Where are these young singers to obtain their first performances?

It is a rare talent that can be placed on a major stage for instantaneous success. Stories of overnight stardom are manifestly absurd as there are inescapable requisites of *mise en scene*, etc., which are obligatory. And even in the case of exceptional voice and histrionic gifts it is unfair to put so great a burden on young shoulders.

A wise old dramatic teacher once stated that until a youngster had felt the weight of actual performance he had no real conception of a part, no matter how long or how well studied. One performance before an audience is said to equal six months of rehearsal. If this is true, and it appears reasonable, the need for more and better opera companies is vital.

Is it logical then, to discourage, scarify and condemn operatic companies honestly wrought, simply because they are new, not settled or amalgamated into smoothly functioning routine? Is it not possible that if consideration for sincere effort and a long enough period for problem solving were given, these raw organizations might become valuable not only as career outlets for young singers and job assurance for artists of maturer years but also an addition to entertainment offerings?

All opera addicts know that even in the great name associations there are inept performances when sluggish, dull direction, inaudible or out-of-tune singing, tattered sets and tawdry costumes make a travesty of magnificent scores. And although some of these organizations have unlimited resources at their command, the misuse or non-use is glossed over or at most mildly chided. Why then should the standard be held so impossibly high for others? Instead of employing vitriolic ridicule, why not use cleverness and diagnosis to encourage and improve and forward enterprise? Which brings us to. . . .

The Carnegie Hall "Pops" Operas

Carnegie Hall is primarily a great concert hall having an acoustical pick-up for solo voice or instrument that is on the marvellous side. The whole atmosphere or aura, if you prefer, is non-operatic. Orchestras, ensembles fare well, although in the case of one glorious Choir, in full cry, the old hall seemed to give a bit at the seams. But with opera, the auditorium seems strangely out of focus.

Listeners hearing and seeing productions there should have some idea of the almost insurmountable difficulties, of what it means to cope with the handicaps of a designed-for-concert stage, of the lack of basic theatrical equipment and all important lighting. Even with a resident opera company, having its own near-perfect plant, the audience sometimes is risibly moved by the innate almost human perversity of props and sets. Audacious courage and super-optimism are needed for operatic adventure off the beaten track. These are qualities not lightly to be discouraged, particularly when combined with an invincible love of the lyric stage.

Where Praise Is Due

In reviewing the first showings of the Internationale Opera Company, June 17 and 19, Stanford E. Erwin, director, and the Popular Price Grand Opera, June 21 and 22, Alfredo Salmaggi, artistic director, the writer has attempted to offer unbiased, sincere opinion without regard for personal preferences in voices and styles of action.

Aida was chosen for the opening of the Internationale group. To be absolutely just, taking into consideration the material hazards and not overlooking the mental tensions of the principals, this was not a bad performance. It

A BRONZE BUST OF RICHARD WAGNER

and the first published score of his Die Walkeure are the center of discussion at this meeting of principals in a recent Carnegie "Pop" Concerts Wagner-Liszt program. L. to r., Tenor Eric Rowton; Soprano Brenda Miller; Pianist Leo Nadelmann and Conductor Ernst Knoch—the latter an intimate of the Wagner family and a member of the musical staff for some time at the Festspielhaus in Bayreuth.

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TWO SOPRANOS IN ALFREDO SALMAGGI'S OPERA SERIES AT CARNEGIE HALL.

Left, Cora Portaro, as Nedda in Pagliacci, heard with Cavalleria Rusticana, June 21; right, Mina Cravi (shown here as Mimi), who sang the lead in Madame Butterfly the following evening. (Portaro photo by Bruno of Hollywood, N. Y.; Cravi, by J. Abresch.)

possessed assets of sureness and coordination, particularly commendable in a recently organized company. It was evident that a great deal of time and money and care had been spent to make this a good show. There was a splendid orchestra, under the direction of George Schick, who with skillful precision and accurate, though not buoyant, beat held the whole admirably in line.

The problems of a shallow stage and the requisite vistas for a spectacle were cleverly handled by pictorial back drops of Egyptian *décor* and exits set at angles giving false perspectives of distance. Costumes were brilliant and fresh. The experienced choristers were easily recognizable as coming in the main from the ensemble of a neighboring major opera association.

The principals, headed by Leonora Corona in the title role, had better than average voices, although there was some variable intonation and a general tendency to misgauge the sensitive acoustics of the hall, the frequent oversinging being the most censurable feature of the evening. To mention the better points: Miss Corona's lovely appearance and good singing in the taxing Nile aria; the deserved round of applause for Edward Dudley, the Rhadames, after the Celeste Aida; Ellen Repp's smooth legato and poise as Amneris—although her adherence to her own blond coloring did not increase the effectiveness of the part. Did someone say that Cleopatra was a red-head?

René Castalar, as Amonasro; Frederick White, as the King; Anthony Scott, as Ramfis, disclosed resonant voices of operatic timbre and poised assurance in action. Frank Murray, as the Messenger and Mary Pasca as the Priestess sang acceptably. The roster included Otto Guth, assistant conductor; Joseph Tesmer, especially to be cited for staging ingenuity; Ethel Philips, Ballet director with Mimi Kellerman, Premiere Danseuse.

The ballet was composed of enthusiastic young women who performed a sort of slow motion routine, hardly raising a foot off stage. Most of the time the shuffle and slide was audible. Maybe it was Egyptian. Miss Kellerman quite unmistakably had her scores mixed. It was definitely Salome, and exciting if you happened to be devotee of the frenzy-into-exhaustion type of thing. Whatever the shock might have been to Ancient Egypt, the audience, including the staid orchestral forces, were pepped up into a furor of applause.

Rigoletto Sung

Rigoletto, much less arbitrary in settings and ensemble, was not as well integrated as the Aida, possibly because of the apparent inexperience of some members of the cast, perhaps owing to the harsh critiques of the first performance of the series. George Schick conducted with brilliance of tempi and the orchestra was brilliantly responsive. The vocalists, all with interesting voices, seemed not entirely at their ease, being uncertain in entrance and attack. Alfredo Arda, as Rigoletto, with rich-toned voice, seemed to need only a little more direction, to make this lead telling.

Elvira Helal possesses one of the best lyric sopranos of this vicinity and her Gilda had its moments of exquisite singing. It is to be hoped that she will not sacrifice translucent beauty and tonal ease for the dubious advantage of a few additional notes in alt. Laurels to Nino Scottolino for exceptional vocalization in the high-ranged Duke of Mantua music.

In the supporting cast were Frederick White, a notable Sparafucile; Georgia Standing, as Maddalena; Mary Pasca, appearing in the role of Giovanna. Heard as Monterone, was Giacomo Vittorio, whose fine voice rates a better role; Count Ceprano was Gianni Trevi, with Eva Duno as the Countess; Frank Murray and Lawrence Harwood sang Borsa and Marullo.

The Touch of "The Maestro"

After some seasons of producing opera under every sort of circumstance and condition and in almost every reachable spot around the country, including the famed old circus-ring of the Hippodrome where primadonnas were successfully substituted for elephants, even Carnegie Hall could not daunt Alfredo Salmaggi or take one jot from his stately composure. In addition to his priceless experience, the Maestro has the knack to pick singers with the gift of audience appeal; thus ensuring lots of applause and a spirited performance. For his Carnegie Hall opening he shrewdly chose sure-fire operas Cavalleria Rusticana and I Pagliacci, easily staged and fine Saturday night selections. New and previously heard artists were presented June 21. Ernice Lawrence as Turiddu was happily cast. His thrilling voice was in exceptional estate and the old hall used it kindly to the delight of the applauding listeners. Rosalia Maresca made her appearance as the despairing heroine. Here was a gentle, appealing, handsome Santuzza at her vocal best in the opulent tones of her upper range. Another promising voice was that of the Lola, Harriet Greene, who made a charming appearance. Gina Castro characterized the Mama Lucia part with touching sincerity and good singing. Stefano Ballarini as Alfio was splendid vocally. Gabriele Simeoni conducted the large orchestra with his customary skill keeping the ensemble well in hand and giving a melodious reading of the Intermezzo.

Cheers were won by Sydney Rayner after his singing of the Ridi Pagliacco—a personal triumph for the tenor in a Pagliacci marked by some outstanding vocal work. Stefano Ballarini set the pace with distinguished delivery of the Prologue.

It was once said that since Canio has not only some of the best of the score but also the sympatico role, the soprano has the task of making the erring heroine so "appetizing" that everyone will feel she is more to be pitied than blamed. Cora Portaro had no difficulty in accomplishing this much and more. She has personal beauty and beauty of voice. She sang the trying Ballatella as one seldom hears it and the other Nedda music with equal ease. Frank Palumbo disclosed a smooth resonant baritone, slightly heavy in quality for Silvio but expressive. And Frank Murray used his light tenor acceptably in the Harlequin serenade. One complaint must be registered; Mr. Salmaggi let us down—for the entrance scene he omitted the donkey.

Butterfly Performed

Alfredo Salmaggi gave further evidence of his knowledge of audience psychology when he scheduled Madama Butterfly as his June 22 presentation. Not hampered by a restricted stage, the champion operatic tear-jerker needs mostly an efficient property man and a couple of appealing vocalists. And these were available. Young Mina Cravi has a luminous lyric spinto voice with full high notes verging on the dramatic which she used in the name role with marked effect. The finish of her entrance aria was received with an ovation and the slender, diminutive soprano continued to reap applause in every climactic spot. Matching tone for tone was Mario Palermo in appearance and action one of the best Pinkertons currently to be seen on our stage. Portions of the first act duet scene can only be described in superlatives. Repeated curtain calls brought the two artists and Conductor Simeoni to the footlights at the end of Act I. Orchestra and ensemble seemed inspired by the popular demonstration and this transient group took on the color and style of those attributes, so often missing in some of the resident companies, which go to make up what is termed *Grand* Opera.

Mario Valle in the Sharpless part, did good singing and acting. Lorraine Calcagno, as Suzuki, was attractive in voice and appearance. The supporting players showed good vocal equipment and handled their respective roles with the aplomb of experience. Anthony Amato sang Goro; Patricia Powers was a pretty Kate Pinkerton; Fausto Bozza, was Yamadori; George Lipton, the Bonze and Bertram Norto, the Commissioner. The sets were in need of refurbishing and the chorus was at times shrill but if the audience was any criterion, the performance was a roaring success.

Renato Bellini Visits West Coast

Renato Bellini leaves Aug. 7 for California, where he will spend a month, his first vacation in seven years. It will be something of a "busman's holiday" as the noted teacher and coach will hear and judge new compositions and new voices during his stay on the West Coast.

In his New York Studio, Mr. Bellini lists several of the winners from the former Metropolitan Auditions of the Air Contests. Among these are Margaret Harshaw, Thomas Hayward, Robert Merrill, Eleanor Steber. One of the teacher's proudest possessions is the statement signed by Edward Johnson, General Manager of the Metropolitan Opera Association, which reads: "Renato Bellini has been known to me for a great many years as an outstanding composer and an excellent musician and has had great experience in preparing singing artists for an operatic career. The Metropolitan Management has confided to his care several of the young members of our company to be prepared in their various roles."

In previous years Mr. Bellini worked with many noted artists—Lucrezia Bori, Titta Ruffo and others. Now busy with a heavy schedule of instruction duties, he hopes to resume composition, in which he has enjoyed success. Some of his songs have been recently programmed by Bido Sayao, Licia Albanese, Josephine Antoine and Thomas Hayward.

BYRON STEELE,

young American tenor, who made a successful appearance with the Chattanooga (Tenn.) Civic Chorus at its recent annual music festival, J. Oscar Miller conducting. Mr. Steele is soloist at the Seventh Church of Christ Scientist, New York City. He is an artist from the Leon Carson Studio. (Photo by Bruno of Hollywood, N. Y.)

Patricia Travers Makes Paris and London Debuts

R. Gallois Montbrun, Prix de Rome composer, has inscribed and presented to Patricia Travers, violinist, his Twelve Etudes Caprices composed in February, 1947. Miss Travers, who returns after July 1 from her first European tour, made her Paris debut on May 21 at the Salle Gaveau, where she introduced Ives' Second Concerto. On May 31 the violinist bowed to London at Wigmore Hall; June 2, was soloist in a broadcast with the BBC Orchestra; 12, soloist with the London Symphony at Harringay Stadium; 22, appeared with orchestra at the Kurhaus in Scheveningen, Holland.

Los Angeles Philharmonic Gives Utah Centennial Festival

PROVO, UTAH.—The Los Angeles Philharmonic Orchestra, conducted by Alfred Wallenstein, gave a series of eight concerts here, June 10 to 15, on the campus of Brigham Young University, marking the centenary of the coming of Mormon pioneers to Utah. The concerts took place in the Joseph Smith Building of the University, one of the most beautiful and acoustically excellent auditoriums in the country. Soloists were David Frisina, violinist, in the Sibelius Concerto, and Sanford Schonbach, cellist, in Berlioz's Symphony Harold in Italy.

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LOS ANGELES

Britten Novelty

By RAOUL GRIPENWALDT

Southern California operagoers experienced a novel and untraditional approach to lyric drama in the West Coast premiere of Benjamin Britten's The Rape of Lucretia in Los Angeles, June 17, at the Wilshire Ebell Theatre, presented by the Hollywood Chamber Opera Co. in association with the Behymer Artists' Bureau.

The 38-year-old British composer's chamber opera had a striking effect insofar as the plot of the often-penned story, the music and singing formed a perfect blend of action and continuity.

Cast Creditable

Composed of only eight singers, the cast was at all times good. Using a technique familiar to Greek drama, a male and female "chorus" of two, sung by Reno Harms and Alice Lee, augmented the stage action by reflecting the thoughts of the actors and providing commentary on a situation which climaxed when Lucretia took her own life to end the shadow of shame which had been forced upon her. Harms and Lee can be credited with the best performances. Their excellent diction provided the necessary understanding by the audience of the off-stage action and the psychological emotions which tormented the main characters. Perfect unity among all concerned with the production resulted in a worthy Western premiere.

Mildred Grey was heard as Lucretia, and William Eddy as Prince Tarquinius. Others in the cast included Molio Sheron, Charles Ferguson, Suzanne Coray and Martha Manners.

Festival Finale

Ania Dorfman, pianist, captivated her audience as guest soloist with the Beverly Hills Music Festival at the final concert of the series in the Beverly Hill High School Auditorium. Despite acoustics not the best, in a Mendelssohn Piano Concerto, under Franz Waxman's baton, Miss Dorfman gave a brilliant performance, and the ensemble provided magnificent support.

Brahms' Second Symphony was excellently played and received a warm reception. The program included also the local premiere of the "Spitfire" Fugue of William Walton, who attempts to depict the construction of England's famed plane, credited with turning the tide of battle. The reading received a curious, rather than enthusiastic reception. Rivet guns were missing from the instruments in the orchestra.

A wildly enthusiastic ovation was accorded the vigorous playing of Khatchaturian's Gayne Ballet suite. The audience called for a repeat, but left the hall without it.

Recitals in Los Angeles

The Wilshire Ebell Theater was the scene of three recitals.

Eda Schlatter, pianist, concertizing since she was 6, is a recent graduate of the University of California, at Los Angeles. Her program included Bach's Concerto in the Italian Style, Mozart's Sonata in C Minor, Franck's Prelude, Chorale and Fugue, Chopin's Fantasy in F Minor, three Debussy works and a premiere of ballet excerpts from the opera Hiob by Eric Zeisl. Her concert was exceptionally well played, revealing the artist to be skilled in technique and interpretation.

That vocalist of rare ability, Martha Locker gave an unusual program of works by Strezzi, Wolf, Bizet and a group of Palestine songs of which she is a past master. She has a lyric-dramatic soprano voice of pleasing quality and superb control. Miss Locker's attacks were flawless and her diction excellent, though her breathing was sometimes audible. She was accompanied by Raymond McFeeters at the piano. The assisting artist was Dorothy Marie Wade, outstanding young violinist, also heard in a recital on June 1 in Plummer Park Auditorium in Hollywood. Miss Wade, concertmaster of the California Junior Symphony under Peter Meremblum, was accompanied by Drabacon Lindsey at both appearances.

Virtuosity was the keyword of the artistically performed recital of Fredrick Marvin, 26-year-old pianist. His playing dazzled the audience with its brilliance. The concert presented many unusual works, including Epigraphes Antiques by Debussy, George Antheil's Musical Pictures of Jan, and Honegger's Seven Short Pieces. Pyrotechnics marked the closing Suggestion Diabolique of Prokofieff.

Chamber Music Festival

The second annual Chamber Music Festival at the University of California at Los Angeles (presented by the University's Committee on Drama, Lectures and Music and the University Friends of Music) included some outstanding programs by the Roth Quartet, with guest artists Benny Goodman and Leonard Pennario.

Goodman gave a rather bad performance in the Brahms Clarinet Quartet. The foursome (Feri Roth, Joseph Smilovits, Sandor Salge and Janos Scholz) did their best to cover his lack of phrasing but did not wholly succeed. The other two major works on the program fared better—Boccherini's Quartet in G minor and Borodin's Quartet in D Major.

In the second of the concerts, held on the Westwood campus of the University, the quartet achieved harmonious and dramatic efforts with the Shostakovich Quartet No. 1, and the Brahms C Minor Quartet.

Pennario spurred the quartet to even greater heights of efficiency when he appeared at the final concert. The young pianist blended his usually dynamic playing with the ensemble with distinct artistry.

The program committee for the Chamber series includes such well known personalities in the musical world as Toscha Seidel, Mrs. Guy (Lois) Maier, Dr. Robert Pollock, Suen Rehr, Dr. Robert Nelson, Dr. John Vincent, Mrs. M. A. Wenger and Majl Ewing.

Bowl Soloists Announced

The Hollywood Bowl's unusually ambitious program for this summer, which begins on July 8 and continues through August 30, will feature a galaxy of famous stars and conductors. Among the latter will be Bruno Walter, Paul Whiteman, Antal Dorati, Robert Stolz, Vladimir Golschmann, Victor Young, Ivan Boutnikov, Sigmund Romberg, James Sample, Jose Iturbi, Izler Solomon, Xavier Cugat, William Steinberg and Eugene Ormandy.

Six performances by the Ballet Russe De Monte Carlo will be presented. Soloists to appear include Helen Traubel, Todd Duncan, Earl Wild, Mischa Elman, Camilla Williams, Calvin Jackson, John Carter, Virginia MacWatters, Arnold Eidus, Nadine Conner, Paul Draper, Larry Adler, Florence Quartararo, Sylvia Zaremba, Jose Iturbi, Stephan Hero,

NELSON EDDY RIDES AGAIN
with Ilona Massey in a scene from End of the Rainbow, a new Republic Picture, directed by Allan Dwan. A feature of the film is the American GI Chorus, organized by Maj. Herbert Wall. The original score is by Rudolf Friml, and Robert Armbruster is musical director.

Artur Rubinstein, Amparo Iturbi, Zino Francescatti, Isrel Baker, Mario Lanza, Frances Yeend, and Oscar Levant. The Bowl concerts are held every Tuesday, Thursday, Saturday and Sunday night.

Santa Monica Orchestra to Broadcast

Jacques Rachmilovich, conductor and musical director of the Santa Monica Symphony Orchestra, has returned from New York, having negotiated with the National Broadcasting Company for a coast-to-coast broadcast in May of next year. The orchestra made its NBC debut on April 19, in a concert which included Rachmaninoff's choral symphony, The Bells.

Rachmilovich was again named conductor and musical director of the Santa Monica ensemble. During his recent visit to New York he visited Toscanini, the latter enthusiastically endorsing the orchestra. The recordings of Rachmaninoff's The Bells will be released in July, by the Asch Record Company.

A new board of directors to guide the orchestra for the forthcoming season was announced last month. It includes: Mrs. Delphine Delmas Rasco, Mrs. Estelle Balch, Mrs. Donald W. Douglas, Mrs. Cecil Frankel, Ferdé Grofe, Arthur Gripp, Raoul Gripenwaldt, Mrs. Leiland Atherton Irish, Mrs. Sinclair Tip Jardin, John La Gatta, Mrs. Louis B. Mayer, Albert Otto, Dr. Leo Pruden, Mrs. H. W. Seiger, Mercedes Thorp, and Dr. John Vaughn.

Harpist in Benefit Program

Lois Adele Kraft, first harpist with the 20th Century-Fox Studio Orchestra, was the performing artist at a morning musicale June 4, on behalf of the Santa Monica Auxiliary, Women's Division of the Los Angeles Philharmonic Orchestra, at the home of Mrs. Harry Wetzel, Santa Monica. More than 100 persons attended.

A former member of the Detroit Symphony, Miss Kraft played Posse's Perpetual Motion and a massive composition by Poenitz, Nordische Ballade, both for unaccompanied harp. Assisting artists were Gordon Campbell, baritone, and Arta Rogers Campbell, pianist.

Raoul Gripenwaldt, music critic and lecturer, is reviewing concerts for Richard Drake Saunders, Musical Courier's West Coast representative, during the latter's vacation.

HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Neither this column nor its predecessor could have been written without assistance from Samuel Ball, well-known Hollywood pianist and teacher. We happened to have been in the transition state of "between cars," and being afoot in a far-flung community such as Los Angeles, which has no adequate public transportation system, is no joke. Mr. Ball came to the rescue by kindly loaning us one of his Buicks.

•

Producer Frank R. Bruni really did use our suggestion of music from The Ring as being appropriate for the entrance of Max Baer and Slapsie Maxie Rosenbloom, headliners of Bruni's new summer show at the Florentine Gardens. It was so dramatically effective that we must give ourselves a pat on the back!

The show is a lively one with plenty of comedy and pace, its most artistic element being the dancing of Floria Vestoff and the pulchritudinous dance group.

•

Camille Theraux, blind pianist and artist student of Samuel Ball, gave a well-chosen piano recital at the Ball Studios, May 16. She played poetically, her program emphasizing Chopin, Liszt, Debussy and Mendelssohn after a clear-cut Scarlatti Pastorale and Beethoven's "Moonlight" Sonata. She also showed talent as a composer with an Etude and The Brook, two works in romantic mood.

•

William H. Richardson, vice-president of Birkel-Richardson, one of the leading music stores in the West, was recently elected president of the Opera Guild of Southern California. He stated that an ambitious program will be used this year to stimulate and encourage opera and related cultural music in Southern California.

Richardson is well-known in Southern California for his activities in the music world. At present he is vice-president of the Los Angeles Neighborhood Music School, on the Citizens Advisory Committee of the Bureau of Music and chairman of the Music Therapy Committee of the Bureau, first vice-president of the National Association for Music and Related Arts, Inc., on the board of directors of Greater Los Angeles Plans, Inc., the organization that is developing the War Memorial Opera House in Los Angeles, a member of the Los Angeles County Music Committee, and chairman of an Auditions Committee of the Atwater Kent Foundation.

•

Hans J. Salter contributed some very effective musical touches to U-I's melodramatic The Web.

•

Dr. Felix Guenther has selected melodies from Johann Strauss' works for an operetta, Gay Masquerade, which will be produced by Grete Basch and Theodore Bachenheimer. The work will open in Los Angeles in the late summer and later come to New York.

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SWARTHOUT FINDS SONGS OF THE PEOPLE ENGROSSING

By HENRY W. LEVINGER

On a recent afternoon in Gladys Swarthout's sunflooded upper East Side apartment, the contralto, her husband, Frank Chapman, baritone, and this reporter settled down for a friendly chat over a delicious iced drink.

The conversation turned to music, and focussed on the recent unforgettable experience of Miss Swarthout, her singing under Toscanini in Berlioz' Romeo and Juliet Symphony over NBC. She spoke of the inspiring rehearsals with the maestro, who was kindness itself, and the performance during which, in her words, "you forget everything and are just an instrument, led by the maestro's magic beat."

"How wonderful it would be to sing Carmen with him as Bizet wrote it, and with no concessions to whatever the traditional operatic stage has added to the original score," she exclaimed.

Chapman touched off the problem of why the music of our day musters most of its impetus from intellectual insight rather than from inspiration of the heart, why it is based mainly on mind, not emotion. Menotti's Medium and Weill's Street Scene were cited as examples of the latter category, and some other efforts dismissed as only temporary successes due to their lack of emotional appeal.

"What holds true of the stage is even more valid in song," he said. "The only important songs are those which have meant something to people through the years, because their meaning is based on the fact that they give expression to what all feel."

Delights in Folksongs

"That is the reason I love to sing folksongs," Gladys Swarthout said. "They sing of the people and the lands in which they originate. They give a truthful picture of the feeling of the landscape and the emotion of its inhabitants."

Her interest in this phase began with songs from the Auvergne, which Miss Swarthout found in Canteloube's splendid adaptations on a trip to France. She was ready to include them in the programs of her 1939 concert tour when war broke out and made it impossible to secure the orchestral score and material. Luckily, she had taken with her recordings which had been made of these songs, though with a smaller orchestra than she used. From these recordings, Paul Sterret reconstructed an orchestration with which Miss Swarthout sang the folksongs with great success all over the country.

BALLADEERS.

John Jacob Niles, composer and ballad singer, listens to Gladys Swarthout playing one of his recent compositions on the Irish Harp. Miss Swarthout during the current season has introduced several of the Niles folksongs to radio and concert audiences.

The same outstanding qualities of simplicity, rhythm and melodic charm she found in Spanish and Portuguese folksongs with which she became acquainted through the composer Francisco Mignone. Mrs. Mignone, the composer's wife, coached her in Portuguese. From her repertoire of English folklore he gives preference to the adaptations of Benjamin Britten.

How a Song Was Born

But before all Miss Swarthout enjoys singing American folksongs which she chooses from the collection of John Jacob Niles, whose transcribed songs number close to 2,000, mostly from the South. But he also sometimes invents a tune which, sounding like a genuine folksong, is passed on as such, as for example his Venezuela, a song Niles himself has sung extensively in his recitals.

Among those in Miss Swarthout's repertoire, his Blue Madonna, which she premiered this season, has an especially interesting story. The song depicts the Holy Family as Spanish peasants who take their baby son, the Christ-child, to a bullfight. Niles heard the song 30 years ago in a Spanish village inn where the peasants sang it, and he took it down. Later he forgot it. When Miss Swarthout asked him last year for a song which would have a certain characteristic she demanded in her program, he remembered it, adapted it for her, and it has proven outstanding in her group of folksongs.

Audiences Should "Participate"

Having sung folksongs for the past five years, Miss Swarthout has now gone one step further by accompanying herself on the Irish harp. She plans also to accompany herself on the dulcimer later, and Niles is making an instrument for her.

"People should enjoy concerts," she says, "They should be not only objective listeners, but feel that what is sung to them is part of their emotional life. For this reason I love folksongs and I find that wherever they come from, whether France, England, Spain or America, they easily find an appreciative audience. Because they spring from the deepest well of human feelings, they have no difficulty in reaching across the footlights and striking a responsive chord within those in the darkened hall. Folksongs know no border lines; they are international in the best sense of the word. Who sings them sings the language of humanity."

IN OUR MAIL BAG

Says Hollywood Misses Chance To Popularize Good Music

Editor, Musical Courier,

This letter is the long-delayed eruption of a strong feeling concerning Hollywood's neglect of a field that has limitless possibilities as well as what the trade calls box office. I refer to the industry's failure to present so-called "classical" music in a way that would capture the interest of young audiences.

Despite Hollywood's self-admitted capacity for genius in recognizing and presenting sure-fire material, it has left this field virtually unexplored. There have been exceptions, notably Fantasia, and an occasional, tentative excursion into this realm, as in A Song To Remember, when the boy Chopin played his own Minute Waltz and some Mozart. So enthralling were the melodies that the public did not even resent distortion of the facts of Chopin's life.

The writer knows of several instances in which Hollywood turned down ideas aimed at young audiences on the grounds that "Nothing like this has ever been done before." Obviously, this is no valid excuse. At one time, nothing like talking pictures had been done before.

Hollywood's prime requisite is box office appeal. This would be insured by the natural susceptibility to the charms of melody. This implanted love for "the concord of sweet sounds" may be very active or latent, depending on the individual's environment, training and other factors. But it is never so deep that it cannot be awakened. The gentlest and perhaps most effective way to do this is by the simple device of exposing the public to good music—melodious, easy-to-understand selections first, and when the listener has become a little confident in his assimilation powers, he will wade into richer, deeper musical waters of his own choice.

This was proved conclusively for me during the past few years when living with a couple that had six youngsters. Records of the contagious melodies of Herbert, Strauss, and Friml intrigued them, and they asked questions. Later, they were exposed to the Chopin waltzes and lighter Schumann piano compositions. Their reaction was equally encouraging. They have now reached the point where they request the slow movements of standard symphonies, such as Tchaikovsky's Fifth and Sixth and Dvorak's New World.

In brief, if tradition-bound Hollywood would climb out of its artistic straitjacket and present melodies for youngsters they would probably retaliate with the music of clicking turnstiles.

Yours truly,
CHARLES LEANMAN.

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CHICAGO: Music Merchants Plan New Projects

By DOSHA DOWDY

CHICAGO, ILL.—Chicago was the center of music interest, when the first post-war convention of the National Association of Music Merchants, in conjunction with the Musical Trade Show, took place at the Palmer House, June 1-5. With a registration of 7318, the convention represented the greatest showing of musical merchandise, by the largest number of exhibiters, dealers and visitors in history—these including many foreign ones. Exhibiters from France, Holland, England and Italy were represented, and buyers from China, Australia, South Africa, Canada and commercial attaches of 8 foreign countries.

Louis G. LaMair, president of NAMM, speaking at the keynote luncheon on the convention theme, "The Industry Plans Its Future," said that "interest in music is at an all-time peak, and creation of an interest in actual participation can be accomplished by supplying the 8 major markets (home, church, school, industry, veterans, public assembly, and recreation) with musical merchandise."

Another important figure on the program was Dr. Raymond Burrows, of Columbia University, president of the National Music Educators Conference, who after holding a class piano clinic, one of the highlights of the convention, spoke at the Press luncheon June 3, on (a) The Fundamental Relation of Piano Study to All Music Education, and (b) Free Music Instruction, including piano in the public schools. Dr. Burrows closed with the pertinent statement that "America points the way for a complete education at public expense along lines which will improve society and promote a world culture." The musical feature of the program was presented by Doris Stockton, marimba soloist, accompanied by Robert Macdonald, playing the Rondo in E minor by Weber and Chopin's C minor Prelude.

Asks Tax Repeal

A strong appeal was made in a request presented for the repeal of the 10% excise tax, when W. M. Mills, executive secretary of NAMM said "Musical educators of the U.S. feel that the inclusion of musical instruments in category of luxuries for taxation, is wholly inconsistent with the American faith in education," stating further that "music educators are in the midst of a great nation-wide movement to utilize music in every way to stimulate and enhance the spirit of American Unity, and that the implements of music education and music making are essential tools in building for the defense of democracy."

Electronics magic touch to music was one of the major features demonstrated at the convention. The application of electronics to musical instruments has changed the role of some instruments and has made possible the development of new ones. Among these are the Stroboscope, a piano tuning device; translating tone to a visual electric chart; the phonoscope, a streamlined method to music appreciation with visual advantages combined with record playing; and television and frequency modulation sets.

Warren A. Treadwell of the convention public relations staff, was responsible for much of the hospitality, also evident in generous measure in the various exhibits, and contributing importantly to the fine spirit of the convention.

Britten's Lucretia in Chicago Premiere

Perhaps the most exciting event of the current musical season here was the American premiere of Benjamin Britten's Rape of Lucretia, the Opera Theater's second production of the year. Received with marked enthusiasm, the opera appeared at first hearing to be one of the most effective dramatic scores produced by a contemporary composer; and the poetic libretto of Ronald Duncan contributed in no small measure to its success. The present production was in most respects eminently satisfactory, scenery and costumes were provocative, and the stage direction well contrived.

Dominating the performance was Paul Breisach, who directed from the piano a small group of instrumentalists recruited from the Chicago Symphony. Among the singers, the most impressive were Edward Kane and Regina Resnik, who, as the Male and Female Chorus, performed with distinguished artistry. As Lucretia, Belva Kibler was somewhat lacking in authority, although

FLORENCE TRUMBULL,
pianist, now holding master classes in Oklahoma City, Okla., is the only teacher of Naomi Weiss, who is appearing in a short educational picture to be shown all over the world this year. Miss Weiss, billed as "Outstanding 16-Year-Old Pianist of the U.S.A.," plays the Chopin B Flat Minor Scherzo for her contribution.

she had obviously been coached with great care both as to singing and acting. Frank Rogier, who created the role of Tarquinius in England, displayed a good voice and handsome appearance, but his acting was wooden. The dependable Carlos Alexander, who also served as stage director, was unfortunately cast as Collatinus. In lesser roles, Marguerite Piazza, Alice Howland, and Emile Renan disclosed considerable talent. W. M. S.

Rizzo Heard in Harris Premiere

A gala concert sponsored by the Midwest Accordion Association was given in Orchestra Hall June 1. The accordion virtuoso William Kuehl demonstrated conclusively that classical music can be played beautifully on the accordion.

Andy Rizzo, eminent accordionist, was the guest soloist. Mr. Rizzo won the audience with his warm personality and his artistry, playing the commissioned concerto for accordion, by Roy Harris. This new composition given its premier performance at this time, was the highlight of the program. The work was an interesting and successful one in that the composer so cleverly wrote for the orchestra of 30 pieces and the accordion as a solo instrument, that the subtle tonal balance made the accordion seem to be an instrument of the orchestra. H. D.

La Julia Rhea at Orchestra Hall

La Julia Rhea, whose appearances in opera and concert, and as soloist with the Grant Park Symphony have established her as one of Chicago's top ranking Negro singers, was presented in Orchestra Hall recital June 1. The opening group of songs by Handel, Sarti and Scarlatti were somewhat "undersung" due to slight nervousness, but the singer completely redeemed herself in the following German group, especially in Schubert's Die Allmacht. Her vocal and interpretative gifts were adapted well to the French group represented by Chaussons, Franck and Ravel. Closing the first half of the program, Miss Rhea, a true dramatic soprano both in voice and temperament, rose to stellar heights in Beethoven's scena and aria—Ah! Perfido. Songs by Rubinstein, Gretchaninoff and Bleichmann preceded the final group of spirituals in which the artist refrained from the temptation to make "art songs" of them, but kept their racial simplicity and sang them with sincere fervor. Robert Macdonald was the valuable accompanist.

Another Orchestra Hall recitalist, Harriet Konopka, soprano, assisted by Charlotte Grossman, flutist, and Robert Macdonald accompanist, was heard June 15. Miss Konopka is a talented singer with an agile and well trained voice. She sang with authority but without distinction, songs by Italian, French and German composers; a group by Glomski in English, and those by Polish composers including Chopin and Moniuszko. Responding to her enthusiastic audience, the artist sang a number of encores.

Carl Craven's Activities

Carl Craven has been engaged to lead the community singing at the Chicagoland Music Festival for the 18th year, August 16. Mr. Craven has led on this occasion 100,000 people annually. Jean Durham, 12-year-old soprano, pupil of Mr. Craven, and starlet of Warner Brothers' Melody of Youth, was a special soloist at the Vesper Concert given at the 1st Methodist church of Hollywood June 18, singing Mozart's Hallelujah.

Mae Graves Atkins Presents Pupils

Voice pupils of Mae Graves Atkins were recently presented in two recitals—June 1, at the Cordon Club, and June 8 in recital hall of the Chicago Conservatory. Important engagements of artist pupils include those of Louise Webber, who made a joint appearance with Emery Darcy at the May concert of the Evanston Symphony Orchestra; Mariann Skriba, winner over 500 contestants in the Western Electric Talent contest held May 29 in the Stadium, and Mary Evelyn Martin, who gave her senior recital at the Cordon Club June 3, and appeared as a winner on the commencement program of the Chicago Conservatory held in the Studebaker Theatre June 15.

David Witz Gives Contest Report

David Witz, contest chairman of the

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Illinois State Teachers Association, of which Harry M. Berning is president, reports that in the final auditions of the contest sponsored by this organization, 44 piano, violin and voice students were given superior ratings. They were presented in programs given at the Stevens Hotel, May 18, and at the Cordon Club, May 25. Special awards were given the participants on this occasion.

Evelyn White Wins Midwest Auditions

Evelyn White was chosen winner of the midwest piano contest sponsored by the Society of American Musicians and the Adult Education Council, when the final auditions were held in Orchestra Hall June 6. Miss White will appear in Orchestra Hall recital, Dec. 16, in the Musical Arts Piano Series.

George Perlman Presents Pupils

The unusually gifted Elaine Donenberg, 9-year-old pupil of George Perlman, gave a recital in Kimball Hall May 28, for the benefit of the American Cancer Campaign Fund. The young violinist, a former soloist with the Chicago Symphony at a Young People's Concert, played musically, with facile fingers, excellent intonation, and assurance, a program which opened with a composition by her teacher, entitled Yisker. Following were a Mozart sonata, Vitali concerto, and works by Franck, Hubay, Mendelssohn-Kreisler, Novacek and Vitali. Cynthia Hotton was the efficient accompanist. Miss Hotton was also pianist for a sonata recital given jointly with Armin Watkins, an extremely talented youth who was heard in mature readings of sonatas by Mozart, Handel, Grieg and Delius. A large audience heard the program given at the Women's City Club, Fine Arts Bldg., May 24.

DONALD GRAMM,

bass-baritone, scholarship student of Chicago Musical College and pupil of Graham Reed, was chosen winner of the 1947 Paul Lavalle Scholarship Award. Mr. Gramm will be guest artist on Lavalle's Cities Service "Highways in Melody" Program (NBC, Frids., 7 p. m., ADST). The contest was sponsored by Lavalle in cooperation with the National Federation of Music Clubs. Mr. Gramm also won the "Starring Young Wisconsin Artists" Award.

Students of Gladys Hemus Active

Pupils of Gladys Hemus who appeared in recital recently at the Allerton Hotel, are Joe Elwood, Kathé Neukirch, Virginia Hellner, Margaret Schmidt, and Schirlee Larson. Misses Schmidt and Hellner were also heard as soloists at the Edgewater and Stevens hotels; and Miss Larson was soloist at the Edgewater Beach for the Norwegian Women's Club.

Elizabeth Dicks' Studio Notes

Elizabeth Dicks, exponent of L. A. Torrens, and member of the voice faculty of the Cosmopolitan School of Music, will continue her teaching throughout the summer school session of the conservatory. Miss Bicks offers in her teaching, the principles of the Torrens system which has been responsible for the success of its many adherents throughout the country.

Pupils of Miss Dicks' who have made recent solo appearances in churches, for banquets, and clubs, include June Susans, Marilyn Perryman, and Ruth E. Johnson.

Meltzer Conducts Midwest Opera Co.

The Midwest Opera Co. presented their 2nd opera of the season, Lucia di Lammermoor, at the Eighth St. Theatre on May 25. Outstanding in the cast of charafters, was Mary Carlini, pupil of Esther Bowker, as Lucy Ashton. Her vocal and dramatic qualifications were assets to the performance. The orchestra gave unusually good support under the authoritative and seasoned conducting of Edward Meltzer.

Central Conservatory Spring Concert

The Spring Concert of the Central Conservatory of Chicago, Dr. Robert L. Hudson, president, will be given in Kimball Hall June 30. The program will be highlighted by the Central Conservatory Singers who will be heard in The New Song, arr. by Christiansen; Zingarelli's Go not far from me, O God; and The Beatitudes, by Evans. The department of speech, Sophia Swanstrom Young, director, will present members of both the junior and adult departments. Also, various vocal and instrumental soloists will be heard.

Chicago School of Music Festival

The Chicago School of Music presented their 4th annual Spring Festival at the Civic Theatre June 15. The program was comprised of selections by the Concert Band, Accordion Band, Junior Swingsters, ensembles and soloists. Winning soloists who competed for scholarship awards were Jeannette Chaudzits, clarinet (Camp Interlochen); Roy Kemmer, saxophone; Donald Mazukelli, piano; and Arnold Paul, accordion, each of whom received a full or partial Chicago School of Music scholarships. Soloists with the Junior Swingsters were Charles Zukowski, and Ronald Witsorski. The soloists and scholarship winners were pupils of Peter Zukowski, Max Sinzheimer, and Ted Solak.

University Summer Concerts

Two concerts will be presented in Mandel Hall by the music department of the University of Chicago this summer. Siegmund Levarie of the faculty, is director of the concerts. Yves Tinayre, French baritone and specialist in French folk songs, will give a program of music from the 12th to the 18th centuries, July 16, and Joseph James, baritone, will sing 4 song cycles by Debussy, Beethoven, Moussorgsky, and Ravel, Aug. 13.

Chorus and Orchestra Concerts

Choral and orchestral concerts given in Orchestra Hall within the past month, include the Chicago United Singers, under Walter Steindel, with soloists Reinhold Schmidt, Robert Kessler, and Signe Quale; the Alice Stephens Singers (direction, Alice Stephens) with Anna Kaskas, American contralto, as soloist; Christian High School Choir and the Christian Choral Club of Chicago, James Baar, conductor, and Maude Nosler, Harvey Ringel, John Toms and Raymond McAfee, soloists; North Park College Choir directed by Donald Ohlsen, featuring soloists Marjorie Benson and Winston Johnson; and the Cooperative Symphony Orchestra, Leon Stein, Musical Director, and Jenska Slebos, cello soloist.

De Paul University Symphony Orchestra, Richard Czerwonky, conductor, presented a concert in Thorne Hall June 10. Students of the piano, violin, organ and voice departments were soloists.

Progressive School of Music Recital

A feature of the recital presented at Fullerton Hall June 22 by pupils of the Progressive School of Music, Harriet Kay, director, was the address given by Mrs. Royden J. Keith, president of the National Federation of Music Clubs. Readings, piano and violin numbers composed the program. All music students participating in the program, are members of the Progressive Junior Music Club, affiliated with the National Federation of Music Clubs. Among those appearing on the program were 26 winners of contest festivals sponsored by the Illinois Federation of Music Clubs, and the Illinois State Music Teacher's Association. Jewel Marie Covelli and John Thomas Covelli were state winners for 1947 of the former organization.

Esther Payne Pupils Heard

Pupils of Esther Payne were presented in piano recital at Indian Boundary Park Hall June 12. Those participating were Karen and Robert Richter, Patsy Smith, Judy Olson, Jacques Ludmann, Dolores Goetz, Carol Germer, Winnifred Schmidt, and Mrs. Harold Stark, guest artist from Iowa City, Iowa, who played works by Scarlatti and Brahms.

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Norfolk School to Give Summer Concerts

The Norfolk Music School of Yale University is presenting a series of six concerts in Battell House, on the Village Green at Norfolk, Conn., on Friday afternoons and evenings this summer. Rosalind and Bruce Simonds appeared in a duo-piano recital on June 27. The Bennington String Quartet appears July 4; Mary and Virginia Drane, duo-violinists, July 11; George Brown and Bruce Simonds in a recital of sonatas for cello and piano on July 18; Keith Wilson, clarinet; Hugo Kortschak, violin; George Brown, cello; Bruce Simonds, piano; July 25; and an afternoon ensemble concert by the students of the Music School on Aug. 1.

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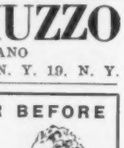

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Solon Alberti Artists in Many Hearings

Solon Alberti, New York voice teacher, left the end of May for his 16th annual teaching trip to the west and south. This season he teaches in Wichita Falls, Tex., and Salt Lake City, Utah, and will spend some time in Denver and San Francisco.

Artists-students of Mr. Alberti are heard extensively. Finley Walker, baritone, was soloist at the Chaminade Club in Brooklyn; took the title role in Mendelssohn's Elijah on June 8 in Wichita Falls; and will sing engagements in Seattle, Bellingham, Vancouver, Victoria and other cities in July. June 20 he sang an operatic program and a joint recital with LuCretia Ferre, soprano, on the 27th in Salt Lake City. Miss Ferre was soloist on June 14 at the Tabernacle there with a 1,000 voice chorus, and in the operatic program, June 20. Warren Foster, tenor, was engaged for the show in the Diamond Horseshoe which Billy Rose presents in the Hotel Paramount. He also has been engaged for the summer at the Park Avenue Christian Church, where Glenna Parker, Ruth Sitler and Marvin McDonald are the other members of the quartet. Both Martha Ellan Coxwell and Rose Lee Grace, mezzo-sopranos, are appearing at summer hotels in New York State. David Seegmiller, tenor, took part in the operatic program, along with Mr. Walker and Miss Ferre, in Salt Lake City and is appearing on the radio there this summer. Martin Larsen, tenor, is with the Papermill Playhouse, Milburn, N. J., for the season.

Louise Jenkins' Students Heard

Louise Jenkins' voice students are active professionally. Leonore Singer was engaged for a wedding by Louis Sherry's and by Carlo Vinti as soloist with orchestra for a sponsored broadcast; Sylvia Singer also was presented by Mr. Vinti in a similar program, was featured singer for Brooklyn Museum broadcast. Maureen O'Brien was soloist for a recent program for Equitable Life Arcade, as was Madeline Moore, who also gave two Sunday evening concerts on WWRL. Maureen O'Brien was heard in a complete program for WNYC. The part of Nedda in I Pagliacci was sung by Mercedes Varnez in a Mascagni Opera Guild performance. Marguerite Corriveau and Maureen O'Brien appeared in a benefit in St. Anselm's Auditorium. Sylvia Singer, Marguerite Corriveau, Madeline Moore, Mercedes Varnez, Maureen O'Brien and Lenore Singer presented a concert at the Park Avenue Christian Church. The voice of Miss Varnez was recorded and sent to Spain by the State Department, and she was also interviewed.

Margaret Henke to Give Course

Margaret Henke this summer will again conduct individual courses in the *bel canto* approach for professional singers and for advanced students. The course extends from July 7 to Aug. 15, and auditions are held on July 1, 2, 3 and 4. Miss Henk's artist-students include Doris Lane, soprano, who sang in the minstrel show of the War Veterans at the Bronx Wintergarden, at several Communion Breakfasts for the Institute of the Press at the Hotel Astor, at Yonkers and Beacon, N. Y. Rita Barrett, soprano, was heard at Carnegie Chamber Hall in a concert of the Music Teachers League and at the Veterans' minstrel show. Alfred Cain, baritone, is soloist at the Varick Memorial A. M. Zion Church, Brooklyn.

Lotte Leonard Singers Appear

Mattiwilda Dobbs, Paula Lenchner, Ruth Cottingham, Cecile Dulac, Elisabeth Hutchinson, Doris Milligan, Isca Jorgensen, and Dorothy Markinko, students of Lotte Leonard presented a program recently. The songs were part of entire recital programs coached during a course on Song Interpretation and Repertoire Building, which Mme. Leonard taught during the past season. With David Garvey at the piano, all the students showed insight and interpretative power. H. W. L.

CLARENCE E. CRAMER

Cramer Adds Artists to List

CHICAGO. — Instead of handling tours for major ensembles alone, Clarence E. Cramer, Chicago manager, has announced a new policy of adding solo recitalists to his booking list.

The first five artists to be added, in accordance with his avowed intention of offering only the finest talents from Chicago and the surrounding areas, are Marion Hall, the 1946 Midwest Piano Contest winner in Orchestra Hall; Harold Bailey, baritone soloist of radio and two and one half years' experience with the Fourth Presbyterian Church; Elizabeth Humphrey, lyric soprano, who recently moved to Chicago from New York and is a product of the Juilliard Graduate School; Helen Kettner, pianist; and Gertrude Claver, specialist in Young People's Piano Recitals.

Mr. Cramer, former General Manager of the Cincinnati Summer Opera and Tour Manager of the Chicago Opera Company, has booked such organizations as the Chicago and St. Louis Symphonies, Hans Lange Little Symphony, Adolph Bolm Ballet, Page-Stone Chicago Opera Ballet, Freiburg Passion Play, Chekhov Theatre Players, the Eva Jessye Choir, the Chapel Choir of Columbus, Ohio, Siberian Singers, Boston Madrigal Singers and the "popular" Heidelberg Singers. Most of his concerts are sold in 12 states of the Central West, although some of his attractions tour nationally.

In addition to his regular management business, Mr. Cramer owns the Hollywood Ice Revels, a roller skating extravaganza, playing one, two and three-day engagements on the major University and other entertainment courses. In 1927 Mr. Cramer started his Chicago Festival Opera Company, a service designed to assist college and civic choruses and orchestras to present grand operas in full stage productions. Mr. Cramer furnishes a representative cast for principal roles, musical scores, costumes, scenery, properties, and stage direction. He has announced that from February through May Gounod's Faust will be available.

Works of Edgar Stillman Kelley Heard Widely

Mrs. Edgar Stillman Kelley, National Chairman for National Federation of Music Clubs Hall of Fame Committee, has returned to the Great Northern Hotel in New York, where she is constantly in touch with the many former students and conductor friends of her late husband. She reports that Edgar Nelson recently produced Dr. Kelley's larger choral work, Pilgrim's Progress, with the Apollo Club and the Chicago Symphony Orchestra.

Dr. John Warren Erb has scheduled for next season the choral music from Dr. Kelley's score for Ben Hur. During the years of Dr. Kelley's association with Western College at Oxford, Ohio, where he held a Fellowship, the eminent composer wrote many of his larger works. Among these were the symphonic poems Pit and Pendulum, Alice in Wonderland and Aladdin (Chinese Suite), New England Symphony, Gulliver Symphony, also a Piano Quintet, which has been much played. Recently a bronze bust of Dr. Kelley has been placed in the Library of the National Academy and National Institute of Arts and Letters, New York City.

Ralph Leopold Gives Wagner Recitals

Recent activities of Ralph Leopold include a lecture-recital of Wagner's Parsifal under the auspices of the Women's Society of Christ Church, New York; a repeat of the program in Pelham, N. Y.; and an appearance before the Leschetizky Association in New York in a program of Mendelssohn, Chopin, Liszt, Leschetizky and his own transcriptions of music from Wagner's Tristan and Isolde, Das Rheingold and Götterdämmerung. During the week of May 11, Mr. Leopold served as a judge in a series of auditions of piano students in Philadelphia for the National Guild of Piano Teachers and during the week of June 2 he acted in the same capacity in New York.

Nies-Berger Conducts Concert

The annual concert by the Choir of the Church of the Messiah and Incarnation, Brooklyn, under Edouard Nies-Berger, took place on June 18. Soloists were Hazel Clark Kent, soprano; Margaret Barrett, contralto; Robert Vaden, tenor; Francis Monachino, bass.

Birmingham Music Club Announces Artists

BIRMINGHAM, ALA. — The Birmingham Music Club (Mrs. E. D. LeMay, president) has closed one of the most successful seasons of artist concerts in its history.

The club announces the following series of artist concerts for next season; Madame Butterfly, Charles L. Wagner production of the Opera; Helen Traubel; Nathan Milstein; the Ballet Russe de Monte Carlo; John Charles Thomas; the Philadelphia Orchestra, Ormandy conducting; Vladimir Horowitz; Minneapolis Symphony Orchestra, with Mitropoulos conducting.

The club is inaugurating a new feature next season, in presenting a series of concerts in a smaller auditorium. It will include Serkin and Busch, in a sonata evening; William Kapell, pianist; the Gordon String Quartet, with Ray Lev, Pianist; and Jennie Tourel, mezzo-soprano.

Bettie Whittington, talented young daughter of Dr. and Mrs. Dorsey Whittington, of the Birmingham Conservatory of Music, won the contest for Young Artist Student Musicians offered by the Music Club, and later the next trial in the Dixie District Contests for Young Artists.

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ADAM: Giselle (arr. Lambert). Orch. of Royal Opera House, dir. Lambert. Columbia X-MX-277, 2 discs, $3.

BACH: Brandenburg Concertos 2 and 5. Boston Symphony, dir. Koussevitzky. Victor M-DM-1118, 4 discs, $4.85.

BLITZSTEIN: Airborne Symphony. N. Y. City Symphony, dir. Bernstein, with RCA Victor Chorale, Charles Holland (ten.), Walter Scheff (bar.) and Robert Shaw (narrator). Victor M-DM-1117, 7 discs, $7.85.

BOILDEAU: La Dame Blanche Overture. Boston Pops, dir. Fiedler. Victor 11-9569, $1.

CHOPIN: Les Sylphides (arr. Anderson and Bodge). Boston Pops, dir. Fiedler. Victor M-DM-1119, 3 discs, $3.85.

KHATCHATURIAN: Masquerade Suite; KABELEVSKY: Suite Populaire. Santa Monica Symphony, dir. Rachmilovich. Asch set 800, 3 discs, $5.62.

MENOTTI: Sebastian Ballet Suite. Robin Hood Dell Orch., dir. Mitropoulos. Columbia X-MX-278, 2 discs, $3.

SCHUBERT: Symphony No. 9 in C. N. Y. Philharmonic, dir. Walter. Columbia M-MM-679, 6 discs, $7.

SIBELIUS: Intermezzo and March from Karelia Suite. BBC Orch., dir. Beecham. Victor 11-9568, $1.

STRAVINSKY: Symphony in Three Movements. N. Y. Philharmonic, dir. Stravinsky. Columbia M-MM-680, 3 discs, $4.

TCHAIKOVSKY: Serenade in C, Op. 48. Philadelphia Orch., dir. Ormandy. Columbia M-MM-677, 3 discs, $4.

THOMSON: The Plow That Broke the Plains. Hollywood Bowl Orch., dir. Stokowski. Victor M-DM-1116, 2 discs, $2.85.

Instrumental

BARTOK: Violin Concerto. Yehudi Menuhin and Dallas Symphony, dir. Dorati. Victor M-DM-1120, 5 discs, $5.85.

BRAHMS: Waltzes, Op. 39, Nos. 1, 2, 11, 14, and 15. Vronsky and Babin (duo-pianists). Columbia 10-inch disc 17408-D, 75c.

KREISLER: Rondino on a Theme by Beethoven; GLUCK-KREISLER: Melody from Orpheus. Nathan Milstein (violin), acc. Artur Balsam. Columbia 10-inch disc 17408-D, 75c.

MENDELSSOHN: Scherzo a Capriccio in F sharp minor; BEETHOVEN: Polonaise in C, Op. 89. Edward Kilenyi (piano). Columbia 71968-D, $1.

MENDELSSOHN: Variations Sérieuses; Songs Without Words Opp. 67, No. 5, and 62, No. 1; Wedding March and Variations (arr. Horowitz). Victor M-DM-1121, 3 discs, $3.85.

RACHMANINOFF: Concerto No. 3 in D minor. Cyril Smith (piano) and City of Birmingham Orch., dir. George Welden. Columbia M-MM-671, 5 discs, $6.

Vocal

BOWLES: Night Without Sleep; and other songs. Romolo de Spirito (tenor), acc. Carrington Welch. Disc set 730, 2 10-inch discs, $3.93.

HERBERT: Ah, Sweet Mystery of Life; Thine Alone; When You're Away; Kiss Me Again; Sweethearts; Kiss in the Dark. Risë Stevens (sop.), with male chorus and orch. dir. Sylvan Shulman. Columbia M-MM-682, 3 discs, $4.

LANE: Finian's Rainbow. Ella Logan, Donald Richards, David Wayne and other members of the Broadway cast. Orch. dir. Ray Charles. Columbia M-MM-686, 6 10-inch discs, $5.50.

WEILL: Street Scene. Ann Jeffreys, Brian Sullivan, Polyna Stoska, and other members of the Broadway cast. Orch. dir. Maurice Abravanel. Columbia M-MM-683, 6 discs, $7.

Stravinsky's Symphony in Three Movements, composed in 1945, was dedicated to the New York Philharmonic and played by them two seasons ago under the composer's direction. It has not been played in this city since then, and it is doubtful if the work will ever form a regular part of the repertoire. In many respects it suggests music of the Petrouchka-Sacre du Printemps period, but lacks the color and exuberance of either. Primarily an intellectual work, this symphony deals with rhythmic periods, sharp dissonances and jagged outlines. Many hearings will be necessary to determine whether the music will fall into a satisfactory pattern. If it doesn't, it will not be the fault of the recording, which is a rich and handsome piece of work, well directed by the composer.

Another modern work, given its premiere nearly the same time as the Stravinsky, is Blitzstein's Airborne Symphony, which already sounds archaic. Here the composer deals with the materials of flight, aided by a narrator, some very arty prose, a portentous choral background and several solos. Airborne is somewhat of a social rather than musical document; the emphasis is more physiological and associative than anything else. Here too the recording is good. There is still another American work released last month—Thomson's score to the Pare Lorenz documentary film, The Plow That Broke the Plains. Dating from 1935, it has a quiet nostalgia together with several cliches that other composers have made much of. Folk tunes play a part, and while the music would be heard to better advantage with the film, it stands up on its own as do few comparable scores. Stokowski conducts it without any ostentation, letting its values speak for themselves.

Classic Works

In more classic veins are the Schubert Ninth Symphony, Tchaikovsky's Serenade for String Orchestra, and Bach's Brandenburg Concertos. Walter's conducting in the Schubert is marked with a happy combination of force and tenderness. Although he stresses the lyric sections, the last movement has a drive that fortunately lacks the element of hysteria that other conductors often convey. This is one of the finest symphonic sets of recent months, and should be first on any list of future recorded purchases. Ormandy's version of the Tchaikovsky Serenade is straightforward, as usual; and if he has a tendency to make too much of the Philadelphia Orchestra's string tone, the music can stand it. As a relief from the overplayed symphonies, this music deserves investigation. And Koussevitzky's set of Bach's second and fifth Brandenburg Concertos has the solo playing of Richard Burgin (violin), Georges Laurent (flute), Fernand Gillet (oboe) and Lukas Foss (piano) to recommend it. The instrumentalists contribute suave, well-blended moments to a highly polished over-all interpretation.

Giselle is the oldest ballet on the boards, even though its success through the generations is hardly due to its musical score. The latter, which has just been recorded by Constant Lambert, has some naive melodic content, but the majority is simply tonic-dominant rambling. Chopin's Les Sylphides, another perennial ballet favorite, is available in a rather speeded-up version by Fiedler. In a more modern choreographic vein, there is Menotti's Sebastian, which has a fair quota of melody but is overbalanced by much derivative writing, especially in the latter sections.

Of the Khatchaturian Masquerade Suite, one can only say that it is a pleasant sounding, unoriginal affair. It has enough frank melody and touches of humor to suggest that it will not be long before it too will be used by choreographers. There are overtones of Tchaikovsky, Johann Strauss, Offenbach and Shostakovitch, among others. In addition, the writing is eclectic, with little of a Russian flavor. The Santa Monica Orchestra plays it with admirable finesse, and the recording can match very closely the best products of the bigger companies.

Bartok Violin Concerto

A companion to the recently released Third Piano Concerto by Bartok is the same composer's Violin Concerto in an interpretation by Menuhin and the Dallas Symphony Orchestra. On a first hearing the music may sound more difficult of comprehension than the piano concerto. Nevertheless it is worth a few pains. There is an uncompromising nobility to the score, and its gnarled harmonic medium has intensity of purpose. It is difficult to recollect a better Menuhin performance. The violinist plays with virility, and is well accompanied by Dorati.

Columbia has been starting to press discs of their foreign affiliates, which is all to the good, but it might have been better had they stayed away from the Cyril Smith recording of the Rachmaninoff Third Piano Concerto. Since the performance—both of the soloist and conductor—is nowhere near first-rate, it might have been wiser to wait until better equipped musicians came along.

Mendelssohn Piano Music

The pianist Edward Kilenyi is heard in his first post-war disc—a Mendelssohn Scherzo and Beethoven's Polonaise in C. Both are rarely played, and both are first American recordings. There would seem to be good reason for avoidance of the Beethoven, which is a weak piece of music, but the fine Mendelssohn Scherzo should be heard more often. Reminiscent in mood to the Midsummer Night's Dream Scherzo, it is an elfinish study that requires strong wrists and impeccable finger work. Kilenyi is not too supple in his approach, and often there is a lack of clarity.

A major Mendelssohn piano work—his Variations Sérieuses—is played by Horowitz, together with two Songs Without Words and Horowitz' own fantastic arrangement of the Wedding March. The pianist's conception of the Variations is dramatic rather than lyrical; he builds it up to epic proportions and ends with all guns blazing away. In the Songs Without Words he is tastefully subdued, but in the Wedding March the heavy artillery again comes into action. The mighty Horowitz hands never miss a note in piling an Ossa of octaves on a Pelion of double thirds.

Broadway Musicals

The three successful Broadway musical plays of the last season were (in order of opening)—Street Scene, Finian's Rainbow and Brigadoon. Street Scene was praised by the critics, but has now folded up; the other two apparently will run forever. Columbia has just released Street Scene and Finian's Rainbow, each with all of the important music sung by members of the original casts.

An interesting comparison is provided. In Street Scene, Kurt Weill had determinedly tried to apply operatic principles to his music, but not with much success. If the criterion for the success of a Broadway musical is the number of tunes the audience can whistle going out, Weill's score has a low batting average. Forgetting all that, however, and subjecting the music to an impartial analysis, it is surprising how unoriginal and, even worse, uninventive, the music is. This is a long distance from the Weill of Knickerbocker Holiday and Lady in the Dark.

Finian's Rainbow, on the other hand, is not plagued with epoch-making ideas. It sets out to be a lot of fun and, aided by some clever lyrics, for the most part succeeds. Ella Logan, brogue and all, is enchanting, the other characters manage to convey their personality, and the result is fresh, spirited music. Nearly everybody has heard the Glocca Morra tune and the Something Sort of Grandish, but other excerpts, such as The Begat and the chorus When the Idle Poor Become the Idle Rich are every bit as good.

An album of songs by Paul Bowles has been issued by Disc. Bowles, who had a prominent place in last month's Album of American Songs, pressed by Hargail, is here represented by eight of his pieces—Night Without Sleep, Song for My Sister, When Rain or Love Began, Sailor's Song, three excerpts from his opera Denmark Vesey, and They Cannot Stop Death. All but the last have lyrics by Charles Henri Ford. The settings are imaginative, with a tenderness rare in the contemporary song. Although the music might have been selected with a view toward greater emotional variety—the majority are introspective and wistful—they impress with their solid workmanship and union of word with note. The recording is a little noisy, but not enough to disguise the clear voice of the tenor. A booklet containing the words of the songs and information about the participants accompanies the album. R. K.

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ISCM Festival

(*Continued from page 5*)

The third Italian, Adone Zecchi, was represented by his Fuga I, a quietly dissonant movement—followed by Fuga II, which is a kind of flippant fugal allegro. Zecchi combines the form sections of perpendicular classic music with the chromatic dissonance horizontally, of the atonal viewpoint.

Some interesting effects are obtained in Fuga II by a large section of pizzicato strings, with guitar, glockenspiel and piano as percussive emphasis. The work needed a more precise and rhythmic performance than it received.

Representatives of France and England

In André Jolivet, France has a wholly serious and able representative. Jolivet's Sonata for Piano is an unexpectedly massive work, from a Frenchman, and contains much that is new and of interest in the use of the gong-like qualities of the piano, and also of built-up mass in sound. A translucent slow movement, with the only reminiscence of the wholetone scale heard at the festival, has a distant beauty. The performance of the work did not do it justice.

Elizabeth Maconchy's Clarinet Concerto, and Benjamin Frankel's Second String Quartet carried the banner for England.

Frankel writes in a free, unmannered style, midway between the conservative and the venturesome. The writing for strings is expert throughout, and Frankel's outstanding lyrical gift finds expression in the slow movement, which is full of repose. A dim little allegretto is followed by a Finale of increased action, a movement which does not take wings all the way.

Maconchy is difficult to place. The English sense of form, both by instinct and by training, is generally manifest in English compositions. And in a work such as the Clarinet Concerto, where the musical material is texture rather than theme, and its "form" more a coalescing of discrepant fragments, a sense of organic structure persists. Ascending and decending scale passages (which have a mixed chromatic-pentatonic flavor) make up the short, shimmering first movement. A second movement does not seem to present quite enough in contrast, since scale, and method of writing are rather similar. There is an Irish-reel style Finale, with the harmonic structure at interesting variance with the themes.

Frederick Thurston came over from England to play the work, and gave it a fine performance.

Belgium and Holland Send Scores

Camille Schmit, with his Preludes Joyeux, and Jean Absil, with Variations Symphoniques represented Belgium, as did also David van de Woestyne.

Schmit added little to musical experience, though his Preludes were quite well made. Absil's work, impressionist in idiom and variation in form, seemed to have found two excuses for aimless and tasteless wandering.

David van de Woestyne, a younger composer, ventured more in his "Sérénades pour piano, 12 instruments à vent, contrebasse et percussion" — though the result accomplished was uncertain. The latter shows a fastidious selectivity in his instrumentation, but his musical idiom does not seem yet entirely clear. The composer was his own soloist, and gave a good account of the piano part.

The sole representative of Holland, Rudolf Escher, found an enthusiastic reception for his piano suite, Arcana Musae Dona Basically tonal music, it is an effective and virtuoso piece.

From Austria, Hungary, and Czechoslovakia

Gyorgy Kosa's rather tired atonal style, Trio for Two Violins and Viola, was the single item from Hungary, as was Anton Heiller's Toccata for Two Pianos from Austria.

Heiller made out the better of the two, from point of view of audience reaction. His piece was well played, and is brilliantly written for the two pianos. The acoustic properties of the Odd Fellow Palaets chamber music hall are not all they might be, and the staggered layers of sound peculiar to this type of two-piano writing were not heard to best advantage. But the piece seems an excellent addition to two-piano literature.

From Czechoslovakia came three composers: Novak, the veteran of many epic works (his De Profundis, which was programmed, being of this nature); Jan Kapr, a younger composer whose overly-romantic Piano Sonata was excellently played; and Klement Slavicky, whose Trio for Wind instruments evoked smiles from the audience throughout the piece and an ovation at its conclusion. Slavicky's is a highly original, completely new and amusing work. The writing is all specific for the instruments, and often taxes the players to the utmost. A trio of excellent wind players came from Czechoslovakia to play it, and gave a brilliant performance.

Polish Item Makes Hit

Poland sent Michel Spisak, and his Concerto for Bassoon and Small Orchestra was the third real hit of the Festival's Chamber Concerts.

As might be expected in a former pupil of Nadia Boulanger, the bony structure of a neo-classic training shows through, though the effect and style are very much the composer's own. The writing for the bassoon is extremely good throughout. The first short movement employs the lower regions of the bassoon range, while the second slow movement lies very high, and weaves bitonally through the orchestral texture. An alert Finale concludes a work that is clever enough for the most jaded modern-music follower, and charming enough for any general audience.

Two Swiss Composers

Willy Burkhard, one of Europe's most accomplished exponents in the atonal school, presented "the mixture as before" in his String Quartet No. 2. The work demonstrated once again the adept technique of the great Swiss craftsman, but the unrelenting gloom that his work invariably evokes does little to help achieve its inclusion in the current general concert repertoire.

Frank Martin, the second of the Swiss representatives, brought an interesting work for cembalo, piano, harp and orchestra in his Petite Symphonie Concertante. It seemed at first as though the solo instruments had been chosen at random—more as condiments to normal orchestral color—than as special points of departure, interesting limitations deliberately imposed to dictate special results. Much of the cembalo writing was lost in the heavy scoring of the earlier sections, but later, throughout a lightly and imaginatively scored dialogue section, the full value of the instrumental ensemble was obtained.

"Spain-in-Exile"

Roberto Gerard, the excellent Spanish composer now living in England, represented Spain-in-Exile with his Ballet Suite, Don Quixote.

As is so often the case with the concert versions of works that were designed for the theatre, the formal effect suffers when the visual element is missing. Gerard's music has some exciting orchestration effects, theatrical in the best sense, and is definitely "Spanish" without being mannered.

The U. S. S. R.

Prokofieff's second Violin Sonata was Russia's contribution. It is not one of the composer's best works, and it was rather surprising to find it among the programs of a Society one of whose rulings is that "no work shall be more than five years old." Prokofieff's characteristic diatonicism, with its sudden swings of key center, seemed somehow not enough to engage the mind geared by days of careful listening for greater complexity.

U. S. Delegation

On the subject of the American entries, there was a good deal of comment. Copland's Piano Sonata, a Roger Sessions Symphony, and Ernest Bloch's 2nd String Quartet were programmed as America's contributions.

The Sessions work was dropped from the programs when the orchestral material failed to arrive. The Copland Sonata suffered a great reverse by virtue of the fact that Rosalyn Tureck, who was to have played it, cancelled her date at short notice, and a young Danish pianist, Arne Skjold Rasmussen, gave an over-careful and inevitably unspontaneous performance at a week's notice.

With regard to the Bloch work, questions were many. Bloch has been known for many years to European musical circles as a Swiss, and a representative of European-style culture. It was felt that, since each country of necessity has only two or three pieces in the festival, it was a pity for his work to occupy one of the few places as American music, when there were so many young American-born composers whose work European audiences and musicians alike were eager to hear.

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NEW YORK CONCERTS: Season Finale

Carnegie Hall

Luigi Infantino at "Pops"

The May 25 recital of Luigi Infantino, the young Italian tenor who made an outstanding operatic debut with the City Center forces this season, was an occasion of mingled anticipation and some satisfactory achievement. Infantino's voice is an exceptional one in quality, in smooth, flowing line and in the spontaneity and color of the high range. In excerpts from opera and in selections verging on that specific style of composition, the singer was wholly at ease, making use of a pleasing pianissimo and the traditional Italianate flourishes to win audience approval. He was less assured in the song repertory. Somewhat overpowered by the orchestral ensemble, the tenor showed to best advantage when singing with piano accompaniment.

With the exception of the Schubert Ave Maria, the all-Italian program included arias from Tosca, Traviata, Elisir D'Amore, L'Arlesiana and Rigoletto. Early Italian airs and songs by Adami, Testi, Tagliaferri, Cardille and De Curtis completed the list. The orchestra was directed by Giuseppe Adami. M. C.

Town Hall

"Open Hearing"

Open Hearing, the first in a series of concerts to introduce outstanding Negro musicians sponsored by the Cultural Division of the National Negro Congress, presented Penelope Johnson, violinist; Salvador Tomas, baritone; Theresa Green, soprano, and George Walker, pianist, on May 31. Miss Johnson and Mr. Walker displayed excellent techniques, which together with Miss Green's lovely light-lyric soprano and Mr. Tomas' rich baritone made the concert a most enjoyable one. S. B.

Bertha Dale in Song Matinee

Bertha Dale, coloratura soprano, on Sunday afternoon, June 1, offered a well balanced program, which with some exceptions, was well selected for the display of her high, clear and flexible voice, her fine sense of rhythm and her feeling for graceful comedy. However, in such selections as Il est doux, il est bon, she was not at her best, partly because of transposition in too high a key as well as because of a serious semi-heroic character, not altogether in her metier. But such lyric dainties as Rasbach's Trees, Cadman's I Hear a Thrush at Eve, and The Lord High Admiral, were lightly done with just the right touch of archness and verve. Harold Miller at the piano was a tower of strength to her. T. P.

Interracial Singers Score

The Council for Racial Understanding presented the New York Interracial Singers, under the direction of Clifford Kemp, in a varied and well-balanced program of works by American composers on June 2. The group is a well integrated one—the sounds produced being always clean, clearly understood and perfectly pitched. The singers proved also that they were capable of differentiating between various styles with ease and assurance. Were You There was particularly affecting in its presentation and interpretation.

A feature of the evening was the presentation of the Racial Understanding Award to Dr. Charlotte Hawkins Brown for her distinguished service in that field. The Award was given to Dr. Brown by Newbold Morris, who was introduced by Dr. William Jay Schieffelin. Guest artist Lida Brodenova, soprano, sang selections by Smetana, Strimer, Gretchaninoff, and Rachmaninoff. D. B.

American Artists Concert

The American Artists Concert, under the direction of Edna Beatrice Bloom, presented a choral group and ten young singers in recital June 8. Opening with Schubert's The Omnipotence and closing with a charming setting of Dreaming by Harry Rowe Shelley, the program represented good taste in musical selection, careful workmanship and an array of exceptional vocal talent, several of the youthful singers being definitely career material. Especially well-sung numbers are Canto di Primavera (Cimara), delivered by Elizabeth Ferrare, lyric-soprano; the Gretry Naissantes Fleurs, from Cephale et Procris, sung by lyric-spinto soprano Lorraine Wiman; the Delibes Passepied offered by lyric-coloratura Ruth Block; and the fluent Si tra i ceppi, from Handel's Berenice, stylistically done by Judith Borrow.

Jean Taylor, soprano, chose among other numbers the Adieu notre petite table from Massenet's Manon; and Nancy Lytell gave a deep-voiced rendition of the Una voco poco fa (Rossini). Michaela's aria introduced soprano Illean Krim; Harriett Macauley added the lovely Let Us Break Bread Together to her aria selection; and Anita Garrett concluded the solo numbers with the Fledermaus Laughing Song (Johann Strauss). Rhoda and Lorraine Wiman sang with fine balance the duet Bolero by St. Saens.

Miss Bloom conducted the ensemble and Charles Richard was the accompanist. M. C.

Mutual Life's New Chorus Heard

The New Chorus of the Mutual Life Association, in its first public performance on June 10 offered a diversified program ranging all the way from Bach's A Mighty Fortress Is Our God to songs by Victor Herbert and Stephen Foster. Under the direction of James Morrison, the chorus displayed admirable tone quality and enunciation. The first public introduction of Ida Elkan's anthem, United Nations Hail To Thee, was stirringly accomplished by this versatile group. Robert Landholt was trumpet soloist and Ida F. Taylor, accompanist. D. B.

Edward Weiss Gives Recital

Edward Weiss, pianist, who was born in New York City, but who has lived and studied in Europe since early childhood, made his debut in Town Hall on June 16. Mr. Weiss presented compositions by Bach-Busoni, Schubert, Chopin and Liszt. His playing was definitely on the heroic style and reached into the depths of every selection. He displayed fine technique and while music like the Chaconne by Bach-Busoni sometimes was in the manner of grand opera, there was a delightful and bell-like clarity always in evidence in the Scherzo movement of the Sonata in B flat minor, by Chopin and in the Valse oubliee No. 2 by Liszt.

Music Inspired by the Bible

A new organization, the American Society for the Musical Interpretation of the Bible, under the direction of Mordecai Sandberg, gave its first concert on June 17. The program, Music Inspired by the Bible, was long and varied. It opened with Mendelssohn's Prelude and Fugue in B minor for piano, played by Sidney Raphael. A clarinet quintet titled Hymn, Aria and Dance by Mordecai Sandberg and a work for two pianos and soprano by Frederick Jacobi, based on the Prophet Nehemiah, completed the first part of the evening. David Weber, clarinetist; George Ockner and Henry Brynan, violinists, David Schwartz, violist, and Maurice Bialkin, cellist, played the quintet; while Irene Jacobi joined the composer at the second piano, and Sally Pestcoe was the vocalist, for the Jacobi work.

After intermission, Sandberg's Three Songs of Ascent served to introduce Evelyn Pasen, a gifted young singer (designated as a soprano though the voice sounded closer to that of a contralto), in Dream and Prayer from Psalm 126. Manfred Hecht, baritone, sang the setting to Psalm 131 and Miss Pasen joined Mr. Hecht for Psalm 132. The songs were sung in the original Hebrew; the first and third were accompanied by piano and clarinet and the second by piano alone. Bloch's Schelomo was played by the cellist, George Neikrug, with a two-piano reduction by Mr. Jacobi. A piano quintet by Benjamin Michaels closed the program.

Times Hall

Victor Recondo, Pianist

Victor Recondo, 13-year-old pianist, displayed unusual talent in his first recital here at Times Hall, May 25. His demanding program listed Bach's French Suite in G; Schumann's Sonata in G Minor; Chopin's Nocturne in F Minor and Waltz in D Flat and Fantasie-Impromptu; Turina's Miniaturas and de Falla's Fire Dance. The artist gave evidence of ample technical and interpretative resources and an unfolding musicianship that augurs well for the future. L. J. G.

Carnegie Chamber Hall

Rosa Sandra, Soprano

Rosa Sandra, soprano, gave a song recital in Carnegie Chamber Music Hall on May 21, featuring Handel, Sgambati, Mozart, Carissimi, Poldowski, Liszt, Brahms Weber, Rachmaninoff, Tchaikowsky, La Forge, Henderson, Watts, Taylor, Curran. Her voice is a large and agreeable one, of dramatic quality, and her temperament warm and full of feeling. L. J. G.

Baltimore Symphony Elects Officers; To Be Host to Managers

BALTIMORE.—For the first time in Baltimore, managers of all the country's major symphony orchestras will gather in this city during May, 1948, for their annual meeting. C. C. Cappel, manager of the Baltimore Symphony, will be host.

Relatively few changes in personnel in the ranks of the Baltimore Symphony have been announced by Reginald Stewart, conductor. All "first-chair" posts have been filled, principally by players who have served one or more seasons with Mr. Stewart. The wood-wind section is entirely under contract for next season with the single exception of one "second chair" instrumentalist.

New officers of the Baltimore Symphony Orchestra Association, elected at the recent annual meeting of the Board of Directors, are: Howard W. Jackson, president; Martin B. Kohn, second vice-president; R. E. Lee Taylor, chairman of the board; Douglas H. Gordon, first vice-president; William L. Marbury, secretary; and Herbert Fallin, treasurer. Three new members elected to the Board of Directors were Mrs. John L. Whitehurst, L. Alan Dill, and John Howard Eager. Seven other members of the board, which has fifty members, were reelected: Dr. A. R. L. Dohme, Howard W. Jackson, J. Elmer Martin, Harry L. Katz, John T. Menzies, Mrs. DeWitt L. Sage, and John W. Sherwood, Sr.

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Trapp Family Singers Plan Annual "Sing Weeks"

The Trapp Family Music Camp, at Stowe, Vt., now in its fourth flourishing season, was established by the late Baron Georg von Trapp, his wife and their ten singing children, to fill a need which has been brought to their attention again and again by members of their coast-to-coast concert audience. "Among our backstage visitors after every performance," the Baroness von Trapp relates, "there are mothers and fathers who want to know how they can interest their children in singing at home. And there are usually other wistful adults who wish they were not 'too old to learn' something about making music purely for their own pleasure. To show these interested listeners the way to a more rewarding musical experience, we decided to set up a summer music center where they might see for themselves that singing is really as easy for everyone as it is enjoyable."

In the spring of 1944, they leased an abandoned CCC Camp just down the road from the Trapp Family Farm at Stowe. In just 46 days, the family, without outside assistance, had converted the dilapidated barracks into an attractive group of dormitory buildings, plus several private apartments for families vacationing together, a chapel, recreation hall, office building and dining hall. Each of the dormitories is named after one of the Trapp Family's favorite composers—Bach Hall, Mozart Hall, and so on—while the dining room (in a mischievous musical joke) is called Rossini Hall—after the composer famed for his appetite.

Leading Up to Bach

Father Franz Wasner, the Family's own musical director, teaches all the singing classes (two hours each morning and two in the afternoon) out-of-doors, and the campers respond quickly to his friendly, informal manner of instruction. To demonstrate that lack of a piano is no real obstacle to family sing sessions, the classes are conducted without instrumental accompaniment.

Father Wasner leads his classes into the performance of Bach chorales with flute and violin accompaniment. Early scores calling for recorder accompaniment are also added to the repertoire, so that students have a chance to combine vocal and instrumental practice—not of scales and exercises, but in the actual performance of interesting music. By the tenth day, the entire group is ready to gather around the piano in Stephen Foster Hall and sing masterworks of Brahms and Schubert, and less familiar choral compositions of Reger and Bruckner.

Maria von Trapp, one of the seven singing sisters, also offers group and individual instruction to those who are interested in learning to play the recorder. There is free time every day during which the campers may get in some additional music practice, hike, fish, swim, or just rest.

Scholarships for the Deserving

For music-loving youngsters who cannot afford the Camp's moderate fees, scholarships have been established for high school and college students between 16 and 25. Twelve boys and girls will be given tuition, room and board at half price, during each of this year's four "Sing Weeks," in exchange for helping the daughters of the Family at mealtimes, in the kitchen and mess hall. There are also several scholarships through which students may work full-time, during three of the weeks, in exchange for room and board only, and then may attend the fourth week as fully-participating campers with all expenses free. There are no restrictions of race or creed in the awarding of these scholarships, the only requirements being a certificate of good health from the applicant's family physician and letters of recommendation from high school or college faculty members.

NFMC Superior Winners Heard

The New York State Federation of Music Clubs recently presented a recital by Superior Winners in their junior auditions at Steinway Concert Hall Mrs. Warren Knox was president of the Competitive Festivals, Junior Division Metropolitan Area; Ruth Burgess was state junior festival chairman; Rose Raymond, district junior festival chairman and Leslie Hodgson, state chairman of judges.

Jacques Abram in Latin America

Jacques Abram, American pianist, left on June 21 for a six weeks' concert tour of the Dominican Republic, Columbia, Guatemala, Salvador, Mexico and Jamaica. In Mexico he appears with the Symphony Orchestra of Mexico under Carlos Chavez. Mr. Abram returns here in August to play with symphonies in Chautauqua (Aug. 2) and Grant Park (Aug. 6).

PAUL FRANKE

sang leading tenor roles with the New England Opera Theatre under Boris Goldovsky in 1946-47, including the part of Luigi in Il Tabarro in Boston. He was chosen to sing in Britten's Peter Grimes at the Berkshire Music Center. Mr. Franke is soloist at the Riverside Church, New York, and recently sang a solo role in Handel's Messiah with the John Harms Chorus. The artist studied at the New England Conservatory of Music.

VTG Ends Season with Reception

The New York V.T.G. (New York Violin, Viola and Violoncello Teachers Guild) ended their season with a reception in honor of Louis Persinger, new president, and his wife, and Col. Donald W. MacArdle, executive director. A program was given by the Persinger Trio, whose members are Mr. Persinger, violin; Horace Britt, cellist; and Ronald Persinger, violist. Appearing before the organization on other occasions in 1946-47 were Samuel Dushkin, Ivan Galamian, Alexander Schneider, Diran Alexanian, Hugo Kortschak, Fritz Rikko, Dr. Ernest E. Harris in a round table discussion; and, as performers or speakers, Frank Kneisel, William Krevit, Alma Witek, Erno Valasek, Dr. James L. Mursell, Albert Polnarioff, Edith Olesen, Ruth Kemper, Hazel McMahan, Mary Gale, Dr. Otto Herz, Elizabeth Gest, Fabor Rejto, Alfred Troemel.

The V.T.G. is making a bid for national organization, and its first step is a chapter in Pittsburgh, with Dr. Gaylord Yost, president. Anyone interested in this movement may correspond with Blanche Schwarz, treasurer, 825 West End Ave., New York 25; Mary Gale Hafford, secretary, 160 W. 73rd St., New York 24; or Alfred Troemel, vice-president, 336 E. 71st St., New York 21.

Bampton in Summer Opera

Rose Bampton, Metropolitan Opera soprano, is appearing in three operas at the Cincinnati Summer Opera, June 29 and July 10 in Lohengrin; July 5 in Il Trovatore; and July 15 in Aida. Immediately after Miss Bampton will fly to South America for 14 operatic performances at the Teatro Colon, Buenos Aires.

Jack Adams Management Adds To Artists' List

Jack Adams spent June touring France, Holland and Sweden completing arrangements with several artists under his management. Among them is Samson François, French pianist, whom he is bringing over for his American introduction this fall. Mr. Adams visited Jacques Thibaud, violinist, who returns to America in the autumn under Adams auspices. His list also includes Artur Rodzinski, conductor of the Chicago Symphony; Marjorie Lawrence, Metropolitan Opera soprano; Hilda Banks, 'teen-age pianist and composer; and Ann Bomar, mezzo-soprano.

FRANKLYN BALLARD

as Captain Etienne, the leading tenor role in Victor Herbert's Mlle. Modiste, recently presented by the St. Francis de Sales Choral Society of Cincinnati. Mr. Ballard is an artist-pupil of Robert Powell of the faculty of the Cincinnati Conservatory of Music.

Lawrence Turner Heard In Several Cities

Lawrence Turner, bass-baritone, recently presented programs in Stockbridge and Great Barrington, Mass., Port Jervis, N. Y., and Asbury Park, N. J. During August he will give a series of recitals at the Roosa School of Music at Glenora-on-Lake-Seneca, N. Y., to be followed in September by concerts in Rochester and Elmira, N. Y., and Williamsport, Pa. He includes on his programs old Irish songs which he discovered while serving with the armed forces in Eire. Mr. Turner is an artist from the studios of Lucille Kellogg.

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LONDON Festival Launched

AMERICANS IN LONDON.
Virginia MacWatters, Jess Walters and Doris Doree in the British capital during their engagement with Covent Garden Opera.

By HUGH LIVERSIDGE
London

A most ambitious scheme, a London Music Festival, was launched at Harringay Sports arena. Famous orchestras and music celebrities have been engaged—a few names at random are Sir Thomas Beecham and the Royal Philharmonic Orchestra, the Liverpool Philharmonic, Marjorie Lawrence, Mimi Benzell, Jennie Tourel and a host of others.

For the opening concert, with Beecham and the Royal Philharmonic Orchestra, the vast arena was half full and for the second concert barely a quarter of the seats were filled.

The promoter of this vast enterprise is Jack Hylton, and it looks as if he will lose a lot of money. In the first place, the suburb of Harringay is off the beaten track for London concert-goers. Secondly, Londoners still have a surfeit of music offered them. Thirdly, the wartime entertainment and music boom in Britain is conclusively ended. The fuel crisis dealt the entertainment business a vigorous blow and it has not recovered.

Added to this is the certainty of employment during the winter, which encourages the proletarian concert public to save against hard times. The old concert patrons cannot do much, for they are being slowly but reluctantly taxed out of existence.

Birmingham Orchestra in Promenades

The City of Birmingham Orchestra, under its conductor, George Weldon, continues its work of supplying music to Birmingham, the second largest city in England, and the surrounding Midlands. The orchestra, again anticipating London, has started the annual season of Promenade concerts which are playing to packed audiences.

American Visitors

We continue to receive a number of distinguished visitors from the U.S.A. Jennie Tourel has impressed with her voice of sure vocal range, power and flexibility. Lawrence Tibbett had a great success with Di provenza and Cortigiani vil razza with the B.B.C. Symphony under Boult. If in the first aria vibrato tended to become tremolo, the second was executed in good style with an eye to dramatic effect.

Jose Iturbi gave a well-considered reading of a Beethoven Concerto with the same orchestra and conductor. Schnabel also has been heard with the Philharmonic Orchestra.

Italian Choir Appears

At the Cambridge Theatre, on Sunday afternoon, an Italian organization, the Guido Monaco Choir, described as "Italy's most famous choir," was heard. The word "choir" has many uses, but I could not find any justification for the claim made for it. Are there not the Sistine Choir on the one hand and on the other, the choruses of the Milan and Rome operas, to cite merely three examples?

The tone of the Guido Monaco Choir was tight and at times shrill. Some Verdi choruses were rendered with style. But I, for one, do not wish to hear extracts from Verdi operas accompanied on an upright piano of somewhat "tinny" tone. The choir competed in the Welsh Eisteddfodd, but was unplaced.

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Mozart Festival for Harrogate

LONDON.—In addition to the list of British festivals published in the June issue of Musical Courier, Harrogate will have a series of five Mozart concerts by the New London Orchestra, under the conductor Alec Sherman, Aug. 12 to 16. The soloists include Parry Jones, Kathleen Long, Kendall Taylor, Elena Danieli, Jean Pougnet and others.

The programs are as follows:

Aug. 12—Figaro Overture, Eine Kleine Nachtmusik, Piano Concerto in E Flat (Kendall Taylor), "Haffner" Symphony.
Aug. 13—Cosi Fan Tutte Overture, Cassation, Violin Concerto (Jean Pougnet), "Prague" Symphony.
Aug. 14—Impresario Overture, Divertimento, Piano Concerto in C Major (Kathleen Long), Symphony No. 40 in G Minor.
Aug. 15—Don Giovanni Overture, Un aura amarosa (Parry Jones), Minuet and Rondo, Fra gli amplessi (Jones and Elena Danieli), Oh, Loveliness Beyond Compare (Jones), Come scoglio and Non mi dir (Danieli), Symphony No. 39 in E Flat.
Aug. 16—"Paris" Symphony, Sinfonia Concertante for Violin and Viola (Winifred Copperwheat and Max Salpeter), "Jupiter" Symphony.

Carl Nicholas Heard in Opera, Radio and Concert

Carl Nicholas, tenor, who sang the role of Lionel in Martha last month in Texas, has had besides his operatic work, experience in operetta, oratorio, radio and stage roles. He has appeared in Puccini's La Rondine under Wilfred Pelletier and with the Chautauqua Opera Association, with which he also sang the Duke in Rigoletto. During the past season the young tenor portrayed Prince Danilo in The Merry Widow as part of his operetta activities, and he has been reengaged by Chautauqua for the title role in The Chocolate Soldier this summer.

Mr. Nicholas has appeared with oratorio societies throughout the country. Recently Seth Bingham invited him to sing as soloist in the Rossini Stabat Mater. He has also been heard on radio programs and, before the war, had a weekly program of his own.

While playing on Broadway in Lady in the Dark he was inducted into the service and placed with a detachment of This Is the Army. Mr. Nicholas was a fellow at the Juilliard Graduate School.

Women to Play Important Role In Edinburgh Festival

Women musical stars from nearly all nations will play an important role in the Edinburgh 1947 International Festival of Music and Drama to be staged at Edinburgh, Scotland, from Aug. 24 to Sept. 13.

Among the best known of the performers is Lotte Lehmann, who will leave America to take part in the festival. The leading singers in the operas presented by the Glyndebourne Opera are Eleanor Steber, Jarmila Novotna, and Virginia MacWatters in The Marriage of Figaro, and Margherita Grandi as Lady Macbeth in Macbeth. Margot Fonteyn, who is the prima ballerina of the Sadler's Wells Ballet, will head the Corps de Ballet in The Sleeping Beauty, assisted by Pauline Clayden; Margaret Dale, star of pantomine, will play The White Cat and Stanley Holden as Puss in Boots. Moira Shearer takes the role of Princess Aurora in The Sleeping Beauty. Violetia Prokhorova, international ballet dancer, also will appear in The Sleeping Beauty, as will Beryl Grey, as the Lilac Fairy.

A large number of women will participate in performances by choirs, orchestras, and other musical groups, while others will be featured in plays produced by the Old Vic of London and the Louis Jouvet companies. The organizing of the Festival also has been handled largely by women, as has the booking of tickets, information regarding accommodations, and clerical work.

The spirit of the festival, held in association with The Arts Council of Great Britain and the Corporation of the City of Edinburgh, under the patronage of The King and Queen, is to foster good-neighborliness.

Operatic Managers Form New Organization

Opera impresarios and producers met on June 17 in the Steinway Building to discuss plans for an association. A committee of six was named to draw up plans for a solution of common problems and for a better understanding between producers and employe unions. Attending the meeting were:

Frank Pelosi of the Philadelphia La Scala Company, Michael De Pace of the San Francisco Opera Association and the Trenton Opera Association, Fortune Gallo of the San Carlo Opera Company, Alfredo Salmaggi of the Popular Price Grand Opera, Inc.; Luigi Dell' Orefice of the Lyric Grand Opera Company, Paul Keppel of the Metropolitan Opera Association, Giorgio D'Andria of the National Grand Opera Company, Joseph Listro of the Connecticut Opera Association, Philip Culcasi of the Michigan Grand Opera of Detroit, Edward W. Snowdon of the Charles L. Wagner Office, Jack Petrill of the Associated Concert Bureau and Felix W. Salmaggi of the International Lyric Bureau.

CARL NICHOLAS
(Photo by Webb.)

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IN SCHOOLS AND STUDIOS

Heckscher Foundation Donates Juilliard Scholarships

The Heckscher Foundation for Children donated $2,000 to the Juilliard School of Music for scholarships in the Preparatory Department. Two or more scholarship awards will be made over a period of two years, and the foundation has specifically requested that they be made without discrimination as to race, creed or color, in keeping with the policy of the Juilliard School.

Alberini Artists Appear

News of Alessandro Alberini's pupils includes appearances of Ellen Alberini, mezzo-soprano, as guest artist for the Chiropaen Society in Brooklyn at the Hotel Towers; Kathy Norman, heard on the Don McNeil Breakfast Club over WJZ the weeks of May 12 and May 26; and Frank Luther broadcasting every Saturday morning at 8:30 over WNBC. Mr. Alberini is vacationing and doing some teaching at Wellfleet, Mass., until the end of August.

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Manhattan School of Music Holds Commencement

The Commencement Concert of the Manhattan School of Music was a musical occasion which established and maintained a standard of accomplishment far superior to that expected from a student group. The opening Concerto for Cello and Orchestra in A Minor, by Saint-Saens, had as soloist Leopold Teraspulsky, a graduate who has already been heard in his own Town Hall recital. His suave, silken tone and fine sense of dynamics were admirably seconded by the splendid playing of the Senior Orchestra under the direction of Hugo Kortschak.

Two duet numbers, Quando lo Strali, by Paisiello, and an excerpt from Mozart's Cosi fan Tutte, were pleasantly delivered by Lois McCauley, soprano, and Aurelia Loeffler, mezzo-soprano, with Marion Cohen at the piano.

After the conferring of the Bachelor of Music degrees, Janet D. Schenk, Director of the School, and Harold Bauer, Vice-President of the Board of Trustees, presiding, the new concerto by one of the young graduates was performed. The Concerto for Piano and Orchestra, composed by Ludmila Ulehla, is not only a brilliant piece of writing, it is logical, intelligent and modern without being in the slightest degree outre. At all times the youthful composer has retained a subtle, appealing lyricism without lessening the impact of the dramatic passages and without altering the prevalent flavor of the contemporary genre. Miss Loeffler's work indicates gifts of unusual promise.

The technically difficult concerto was magnificently played by the soloist, Wolfgang Schanzer, and the Senior Orchestra. An audience which taxed the School auditorium received instrumentalists, conductor and composer with an ovation.

Peabody Graduation Has New Scores

BALTIMORE. — Reginald Stewart, Director of the Peabody Conservatory of Music, Baltimore, Md., was the principal speaker at Peabody's recent graduation exercises.

Two diplomas were presented, one in harmony and composition to Spencer Huffman, Jr. and one in piano to Zelik Klitenic. Mr. Huffman and Mr. Klitenic also received a teacher's certificate in harmony with the latter, receiving as well a Bachelor of Music Degree in piano. Bachelor of Music Degrees were conferred upon Walter Summer in harmony and composition, Virginia Ruth Mountney and Julia Schnebly in piano, Marion Chamberlin in school music, Catherine Rowe in voice. Teacher's Certificates in piano awarded to Alma Fink, Ella Hall, Iris Johnson, Ethel Keller, Jessie McCardell, Alvina McDonald, Winifred Ross, Lillian Schmeiser, Meta Wheeler, and James Wright; violin, Betty Preston; voice, Shirley Wikler and George Woodhead; harmony, Otis Clements and Walter Summer.

A group of piano compositions played by Zelik Klitenic and a sonata for violin and piano by Walter Huffman, Jr., were featured at the exercises along with the singing of songs by the Peabody Chorus, under Dr. Ifor Jones. Mr. Stewart announced the prize winners and Dr. J. Hall Pleasants, President of the Board of Trustees, presented diplomas and awards.

N. Y. College of Music Commencement

The New York College of Music, Arved Kurtz, director, held its 69th Commencement at Town Hall on June 18.

The program opened with the Bach tenor aria, Mein Verlangen, from Cantata 16, Komm, du süsse Todestunde sung by Willie Thomas Jones. This was followed by two piano numbers played by Una Hadley-Nocturne in D Flat (Chopin) and By The Sea (Smetana). The third number was the Invocation: Avant de quitter ces lieux from Faust by Gounod, sung by Frederick Seidman, baritone, with Otto Herz at the piano. Two Claude Debussy selections La Cathedrale Engloutie and Feux D'Artifice, were played by Phyllis Weitzner. Frederic Kurzweil conducted the thirty G.I. Students who comprise the Veterans Chorus of the New York College of Music to close the first half.

The second half opened with a work composed by Arved Kurtz, and performed by the full students' orchestra, Siegfried Landau, conductor. The first movement of the Rachmaninoff Piano Concerto No. 2 with Dolores Laykó as soloist, accompanied by the orchestra, followed. The remainder of the program was devoted to excerpts from Act II of The Bartered Bride by Smetana, performed by the opera department and conducted by Siegfried Landau. Soloists and ensemble include: Kay De Koven, William Hogue, George Holmes, J. B. Lumbley, Mildred Meditz, Kenneth Smith, Gloria Van Dorpe, John Williams.

Mr. Kurtz presented the diplomas, certificates, testimonials and the annual Richard Hirsch Memorial Award.

Olga Eisner's Students in Operatic Engagements

Among artist-pupils of Olga Eisner, Lilly Windsor, young American soprano, recently engaged by the Rome Opera, has returned to the United States for a brief stay and will fulfill further European engagements in the fall. She recently had a marked success at her concert in Amsterdam.

Mimi Benzell, soprano of the Metropolitan, sailed for England where she is starring in a new operetta and has been engaged to sing in concert under Sir Thomas Beecham.

Niki Galpeer premiered songs by Camargo Guarnieri in a recent concert in Washington, D. C.

Nuette Marchand has been invited, after giving successful concerts there, to sing in several programs over the radio in Oslo, Norway.

Dorothy Dawson will take an active part in the Berkshire Festival at Tanglewood, Mass.

Carmen Conger has been re-engaged, after making her debut in San Diego, Cal., to sing in the opera and operetta series there.

Sally Pestcoe appeared on June 17 in Town Hall, New York, at a concert of the American Society for the Interpretation of the Bible.

Louise Burge, contralto, was one of the prizewinners of the Rosenwald Foundation and has been awarded a $1,500 prize.

Amy Ellerman Artists in Many Activities

Jean Swetland, soprano, won the Music Education League final contest at a Town Hall concert June 12, which means a Town Hall appearance with orchestra in March, 1948. Jessica Dragonette made the award. Miss Swetland has been engaged as soloist with the Buffalo Symphony Orchestra for the July 29 Pop Concert. Mildred Ridicreek, contralto, gives a recital at the John Harms Studio on June 22. Henrietta Green, soprano, has concert appearances at the Ocean Grove, N. J. Auditorium, July 5 and 6. Annajean Brown, contralto has four recital programs at Eagles Mere Park, Pa., July 1-4 and 8-11. Others having summer recitals there are Nota Camberos, Greek soprano, and Myfanwy Evans, Welsh soprano. The above are artists from the Amy Ellerman studios.

Mildred Dilling Harpists Appear

Pupils of Mildred Dilling, harpist, include Marcella DeCray, Mary Elizabeth Davies, Nancy Hatch, Irene Evelyn Mikus, Elisabeth Gordon, Marion Perley, Geraldine Ruegg, Elizabeth Anne Cooper, Laura DeLillo and 13-year-old Dorothy Lyman, who have been appearing this season with symphony orchestras, at colleges, clubs and churches in this country and Mexico. Among Miss Dilling's younger pupils appearing before the public this season are Nancy Lou Crouthamel, Sue Lorentzen, Rosalie Rebollo, and Jacqueline Rigaud.

Faye E. Smith in Recital

Faye Elizabeth Smith, mezzo-soprano, gave a song recital on May 25 at the studios of H. Maurice Jacquet with Mr. Jacquet assisting her at the piano. Miss

FAYE ELIZABETH SMITH
(Photo by Marcus Blechman.)

Smith, who has spent the last four years in musical comedy work, displayed a warm and lovely voice, clear diction, dramatic sense and wit. Her versatility was shown in selections that ranged from Che faro from Gluck's Orfeo to modern American songs by Samuel Barber and Charles T. Griffes. D. B.

Rosalie Miller in Lecture Series

Rosalie Miller, voice teacher, will give two courses of lectures at the University of Southern California in Los Angeles this summer. One course will deal with style and application of principles in opera and the other with song literature, students actively participating.

Ireyne Starikoff Pupils in Concert

Ireyne Starikoff presented her talented pupils in a piano recital at Steinway Hall, on May 25. The program included Paderewski's Menuet capably played by Arlene Fenichel; Schubert's Impromptu played with technical ability by Sandra Broadwin (13 years old); Antoinette Marraffino performed with expression and vigor; Doris Penn showed musicality and ease in Chopin and Debussy numbers. Gilda Marraffino gave a colorful rendition of De Falla's Ritual Fire Dance. Carmen Avery impressed by her fine interpretation of the Chopin's Polonaise in A flat major Op. 53. Outstanding was Ireyne Starikoff who played with finesse, and musicianship, two-piano compositions by Tailleferre, Dandelot and Milhaud, alternatively with Doris Penn and Carmen Avery. Others appearing were Judith Ganeles (five years old) Seymour Salob, Marjorie Meltzer, Leon Salob, Claude Jonnard, Robert Sterling, Betty Goldstein. All showed the result of an excellent technical and musical training. The hall was crowded and the audience enthusiastic. B. G.

Rita Sebastian Latham

Vivian Farrell, contralto, has been singing with the Community Civic Opera Company and is planning a New York recital in the fall. Rose Tamny, soprano, was the soloist at the Old Presbyterian Church of Ridgewood, while Yvonne Ciannella, also a soprano, was soloist in a group of songs for the Veterans of the American Legion Far Rockaway L. I. Post. Helene Arthur has been singing the leads in operettas at the Paper Mill Playhouse, Detroit Civic Light Opera Company and the Louisville Light Opera Company. All of the young artists, with the exception of Miss Arthur, were heard in an informal recital in a Carnegie Hall studio recently.

Kleckner Students Present Program

A costume program of selections from operas and operettas was presented at the Carnegie Chamber Music Hall recently by Millicent Frances Kleckner. The entire proceeds went to the Save the Children Federation. Those participating were the Misses Van, Buren, Lipton, Guerriero, Cooney, Lackey, Pascuzzo, Duesinger, Lockman, Paul, Quaglia, Knell, Zucalla, Schouten, Garoogian, Psaris, Hoffman, Blanc, Bochetta, Gromet and Chambers, and Messrs. De Battle, Herndon, McKeever, Cooper, Cobb, Condon, Camarada, Ward, Griffo, Lowenstein, Tucci, Miller, Cekleniak, Jones, Kuluva, Fairservis, Murphy, and Miller.

Eastman Scholarships

ROCHESTER, N. Y.—Three young singers have been awarded McCurdy Senior Scholarships at the Eastman School of Music. They are Gretchen Elaine Rhoads, soprano, of Boston, N. J.; Lois Ann Winter, soprano, of Toledo, O., and Grace Wyndon Olsen, contralto, of Madison, Wis. The awards were announced at a recent concert of the McCurdy Little Symphony, under Paul White's direction, broadcast over Station WHAM. All the winners are pupils of Arthur Kraft, of the Eastman voice faculty.

Studio Notes

Among artists of the Miriam Spier Studio in New York is Dorothy Claire, who sings the lead in Finian's Rainbow. Pamela Britton has comedy lead in Brigadoon, and Art Lund is at the Roxy. Lisa Kirk currently appears at the Versailles as a featured attraction. Larry Carr sings over WINS. Miss Spier is teaching this summer at Germonds Road, West Nyack, N. Y.

Viktor Fuchs of New York began his summer voice teaching in Hollywood on June 20.

Pupils of Ethel Glenn Hier presented a piano recital on June 13 at the Clio Club in Roselle, N. J. Diane Manvel, Joan MacNab, Billy Farlie, Elise Heinz, Joanne Hall, Patricia Turner, Betty Balzinger, Donald Erickson, Adair Watts, Adelaide Haas, Alfred Siegel, Richard Casper, Harold Kaufman, Calvin Wacker and Theodore Prochazka were the artist-pupils participating.

Raissa Tselentis, pianist, teacher and lecturer, presented a report on the Symposium on Music Criticism held in May at Harvard to the Associated Music Teachers' League in Steinway Hall on June 12.

Sylvia Marlowe, harpsichordist, has signed a contract with Decca to record standard classics and lesser known works of the 17th and 18th centuries. In addition to recording solo works for harpsichord, Miss Marlowe also plans to do an extensive repertoire of chamber music for transcribed radio programs.

Annette Royak, soprano, and Blanche Schwarz-Levy, violinist, presented their pupils in a recital of song and chamber music on June 5 at Dalcroze Auditorium of the City Center.

Alfredo Martino Presents Artist-Pupils

Artist-pupils of Alfredo Martino are being heard in many vocal fields. David Brooks, who first sang in Bloomer Girl, is now the baritone lead in Brigadoon. He plans to enter grand opera and concert. Muriel Smith, contralto, recently sang new songs by Marc Blitzstein, who accompanied her at the piano, in a concert with Alexander Kipnis and Albert Spalding. Miss Smith took the role of Carmen Jones on Broadway. Hilda Morse, soprano, sang at Times Hall in a joint program with the NBC String Quartet. She has also appeared in several productions at the Paper Mill Playhouse. Major Raymond Green, baritone, recently returned from four and a half years as an intelligence officer with the U. S. Army, is featured on broadcasts to South America by the National Broadcasting Company. Preferring to reestablish himself here after his years in the army, he postponed offers requiring residence in Latin America. Dr. Adolph Anderson, bass, a chemistry professor who finds time for artistic activities, has sung the Narrator in Stravinsky's The Soldier's Tale in New York under Dimitri Mitropoulos. Recently he was Narrator in Berezowsky's Gilgamesh, a new work presented at the Columbia University Festival of Modern Music. His latest interest is Opera for College, a new organization designed to make opera available to colleges, sung in English and staged in authentic manner.

Angela Weschler Students In Second Program

Students of Angela Weschler presented their second piano recital of the season at Steinway Concert Hall on May 29. Charles Ragusa, Choon Cha Kwak, Gladys and Marian Eisen, Aphrodite Bobotis, Marilyn Schiller, Joseph Ciavarella, Virginia Gerhard and Phyllis Weitzner were heard in compositions by Bach, Beethoven, Arensky, Chopin, Debussy, Lecuona, Albeniz and Ysayes. Carla Zinner, assistant of Professor Weschler played the Mendelssohn G Minor Concerto. Prof. Weschler's students were also heard recently over WNYC, in another concert at Steinway Concert Hall, and in the commencement exercises of the New York College of Music in Town Hall.

Cleve Singers in Opera Scenes

Fanny Cleve's American Opera Youth recently presented scenes from operas for the benefit of cancer research. Scenes from Gounod's Faust, Donizetti's Lucia di Lammermoor, Verdi's Otello, Strauss'

FANNY CLEVE
(Photo by Feldshorell Studio.)

The Bat and the First Act of Gluck's Orpheus were ably presented by Miss Cleve's students. The personal thanks of Elmer H. Bobst, vice-chairman of the board of directors of the American Cancer Society, as well as official acknowledgment from the society's headquarters were given the teacher for her contribution.

Miss Cleve recently became a member of the National Association of Teachers of Singing.

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BERNICE FROST SAYS . . .

SUMMER STUDY

The present summer sessions of music schools, conservatories and music departments of universities and colleges again find their enrollment larger than ever before. A large percentage of the students are musicians who are professional educators, and of these the piano teachers are in the majority.

This might indicate that only in the last few years have piano teachers desired to spend their summer in studying, but this is not the case, according to surveys made in this writer's classes for piano teachers given at the Juilliard School of Music.

Several factors enter into bringing about the present situation. First, every piano teacher has had a full schedule, with longer teaching hours than ever before, thus finding it not too necessary to continue teaching in the summer and with sufficient funds to study.

Then, the courses offered in the summer sessions of the music schools are more practical and timely by far than ever before.

Finally, the shocking attitude that to study was to admit one had not been prepared for one's teaching—although still found in a few remote sections—has been replaced with the fact that there is never an end to the acquiring of knowledge. Attendants at these summer sessions are, for the most part, graduates of the best music schools, many having Bachelor, Master and Doctor degrees.

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In answer to the question, "Why am I in Summer School?" the same reply comes from everyone: "To improve my teaching."

Improving means learning and knowing the present educational trends; meeting the challenge to try something new (even when the procedures of past years have seemingly brought good results); the opportunity to discuss the small everyday problems frankly and fairly in a seminar or forum group. It is helpful to know that everyone has the same problems: that certain doubtful procedures being used are correct; or if not correct, what to do to make changes without disturbing too greatly the pupil's routine.

There are advantages outside the classrooms. Of unlimited value are the associations with other teachers, the hearing of much fine music, and the adjustment within of becoming a student again.

It is for the teacher to decide how often she can spend her summers in study, but once this decision is made, careful plans should be carried out. To go hither and yon for a week this summer and one next summer can prove helpful, but much better results will be forthcoming if one studies at the same place for several sessions before seeking new places.

It takes one summer to become accustomed to the school and surroundings. The urge to go sightseeing every weekend, and attend shows and concerts every evening, will be less compelling if one knows another summer lies ahead!

To get full results for time, effort and money spent, one must keep rested and relaxed; enter the lecture room with an open mind; keep up home assignments daily; enjoy the week-ends; and avoid the strain of the pessimistic teacher who said, "I must not waste one minute as I'll probably never be here again . . .".

All indications point to a never-ending prosperity for the piano teacher; thus, summer study probably will also be endless.

MARIENKA MICHNA,
pianist and pupil of Carl Friedberg, gave six recitals, five devoted to the complete piano works of Brahms, at the University of Kansas City during June. (Photo by Bruno of Hollywood, N. Y.)

Extension Exercises

Do you approve of extension exercises (other than octave stretch) for children about seven to ten years of age? I refer to stretching between fingers such as between second and third; third and fourth, and fourth and fifth.

M. M., Mass.

Use great care with the stretching exercises of all intervals with children as young as seven to ten years of age. Do most of the stretching between the thumb and second fingers until later. Whatever you do aside from this, do at the lesson and do not ask the pupil to do it in his practice.

Technical Requirements

A pupil twenty-four years old, who has studied for seven years, has been with me for four weeks. I find that although he has been with a reputable teacher, he has had no technical work at all. He has a natural velocity with no control, no phrasing—in fact, no understanding of the meaning of the music. What should be the first technical work to be given him?

J. D., Maine.

If this pupil has the natural velocity you mention, it is easy to understand why his technical development may have been neglected. Many musicians—including piano teachers—think technic means speed, and speed only. Was it not Liszt who said, "Technic is like money; it depends upon what one does with it"?

Begin your technical work with this pupil by developing a good legato, with little finger lift. Use exercises for this, playing slowly and cleanly, adding dynamics later but no speed. To keep interest, present two legato pieces, one slow and the other moderately fast.

Advanced Modern Numbers by American Composers

Can you suggest some new modern selections of advanced grade? Two of my most advanced pupils will give programs in the early fall, playing only modern works by American composers. We should like some solos that would not have been played before in our small city.

C. D. S., Cal.

There are many interesting new solos that have been very recently released. I suggest the following: Aria and Interlude, by Giannini; Poems for Piano, by Persichetti; Three Sonnet Sonatas by Whitefield; and Sonatina by Bowles.

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A Correction

In the June issue of Miss Frost's department, the last paragraph should have read:

"With the exception of the F Scale the left hand fourth finger plays the fourth note (fa). This is not including C Flat and G Flat scales, which are enharmonic with B and F Sharp Scales."

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano Solo

SUGAR AND SPICE, by Kay Kettering, 35c. Both of these rather unusual little items run a page each, the first in 3-4 (single notes, both hands) and the second in 6-8. The waltz, in B minor, is graceful and with an occasional rhythmic dislocation that gives interest. The second calls for rather close interlocking of the hands and, once mastered, will prove a flashy vehicle. Mercury Music Corporation, N. Y.

A GIPSY, MARIUSHKA and ALL IN BLACK, by Lewis Brown, 30c each. Of this set, the first two are very good—colorful, harmonically interesting and tunefully appealing. The moods are just right. The last is in G flat and every note, for both hands, is on the black keys. Dull. THE CIRCUS HORSE, by Virginia Obenchan, 30c. A delightful romp over two pages in 6-8. Single notes, mostly in octaves and, occasionally, thirds. MY TRAIN, by Bertha Svecenski, 30c. A fussy tune covering two pages, almost entirely staccato for both hands. All single notes. Not particularly descriptive. MICE IN THE CUPBOARD OF OLD MOTHER HUBBARD, by Roy Lamont Smith, 35c. The mice are depicted in various ways and they undoubtedly play havoc with the old lady's cupboard. We like particularly the broken successive major triads over a clashing ascending chromatic scale. A good time is had by all—especially the mice. PLAYFUL PIXIES and TOWER BELLS, by Francis E. Aulbach, 30c each. The first is an attractive, two-page piece with a more sustained, nicely contrasted mid-section. Most of the main section is in left-hand territory.

DOWN SOUTH, by William Myddleton, 35c. A simplified arrangement by Louis Sugarman that preserves all the essentials of this familiar number. TANGO OF ROSES, by Schreier-Bottero, 50c. This arrangement of the well-known song has been made by F. Gonzales, the melody line being incorporated in the music for the right hand. Edward B. Marks Music Corp., N. Y.

THE SHOEMAKER OF THE STARS, by Jacques Wolfe, 60c. This richly imaginative little set consists of 11 pieces, all with words. The composer has listed on each piece the technical problem involved. Attractive and interesting. FIESTA TIME, by Maxwell Eckstein, 40c. Written with all this experienced composer's skill, the piece lies well under the hands and "sounds." It has warmth and color and the shifting rhythms give a piquancy that sustains the interest. Carl Fischer, Inc., N. Y.

For Solo Voice

MY MAGIC YOU, by Theodore Paxson, 60c. An ingratiating waltz, the words by none other than Nelson Eddy. (The composer is his accompanist.) Richly harmonized and with a good melody, singers looking for an effective encore will find this made to order. Carl Fischer, Inc., N. Y.

HORA SWING-CATA. It had to come and here it is—a song arrangement of the familiar Hora Staccato by Dinicu-Heifetz, words by Jim Hoyl and music by Marjorie Goetschius. It was a tough one to adapt so you can't blame the authors for falling back on such handy filler as "diga, diga, diga, diga, Da dooda, dooda" for some of the text. Carl Fischer, Inc., N. Y.

For Piano-Accordion

MEXICAN HAT DANCE, by F. A. Partichela, 40c. Another in a series for this instrument, the arrangement of this popular Jarabe Tapatio being by Charles Munzio. Fingered. Edward B. Marks Music Corp., N. Y.

For Percussion Ensemble

UNCLE GUS, by Phil Grant, score and parts $1.00. This is for percussion quartet—two snare drums, cymbals and bass drum—and is dedicated to the bass drummer of the Goldman Band who, with three of his associates, ought to have some fun with this rhythmically varied piece. Mercury Music Corp., N. Y.

I SEE THAT

William Steinberg, music director of the Buffalo Philharmonic, will make a week's guest appearances with the Chicago Symphony at Ravinia from July 21 to 27. In August he will be heard again as guest conductor at Hollywood Bowl. Mr. Steinberg remains on the coast for the fourth consecutive year as guest conductor with the San Francisco Opera, opening the season with Goetterdaemmerung. Because of this busy schedule, which also includes recording sessions, Mr. Steinberg had to forego an invitation to conduct in Rio de Janeiro in July.

Louis Kaufman, American violinist, gives 30 concerts in Central and South America during July, August and September. Scheduled for Guatemala, Brazil, Peru, Chile, Venezuela, the Dominican Republic and Puerto Rico, Mr. Kaufman, accompanied by his wife, Annette Kaufman, pianist, features an all-American group of contemporary composers at each recital.

An orchestral concert of American music was recently presented by the American Academy of Arts and Letters and the National Institute of Arts and Letters in cooperation with the National Orchestral Association. Leon Barzin conducted.

Frank Douglas, baritone, concluded last month an engagement of nine months as soloist at the Hotel Arlington, Hot Springs, Ark.

Charles Muench, who will be guest conductor for six concerts next season with the New York Philharmonic-Symphony, also is to appear with six other orchestras in 1947-48. Reengagements are with the Boston Symphony, Los Angeles Philharmonic and Montreal Concerts Symphoniques; local debuts with the Minneapolis Symphony (Dec. 5), Cleveland Orchestra (Dec. 15) and Houston Symphony (March 1).

Nikita Magaloff, Russian pianist, gave the first recital of the Maggio Musicale Fiorentino and afterward played in other cities of Italy, in Portugal, Madeira, France and Switzerland. He returns to this country in December for a nation-wide tour. His Carnegie Hall recital takes place on March 2, 1948.

Grant Johannesen, young American pianist, sailed for Europe on June 6 to fulfill concert engagements in France, England and Norway. Mr. Johannesen will also study at the American Art School at Fountainebleau.

Audrey Bowman has renewed her contract with the Covent Garden Opera and Angela Brama has been selected by Toscanini to sing Aninna in his Victor recordings of La Traviata. Both are Queena Mario students.

Half of the selections presented by the St. Louis Philharmonic Orchestra under its conductor, Stanley Chapple, during 1946-47 were performed in St. Louis for the first time. Mr. Chapple has been re-engaged for next season.

The list of soloists engaged for the third Saratoga Spa Music Festival Sept. 6-18 includes Monty Woolley, actor, in recitations with orchestra; Michel Nazzi, oboist, Lydia Hoffman-Behrendt and Walter Hendl, pianists; John Corigliano, violinist; Carl Stern, cellist; John Wummer, flutist; Alexander Williams, clarinetist; and Mary Simmons, soprano. The orchestra of 37 players will be drawn as before from the ranks of the Philharmonic-Symphony Society of New York.

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, was chosen most outstanding artist in the field of opera by the National Academy of Vocal Arts recently. Miss Tourel headed their list as one of the ten most important singing voices of the nation selected from the various fields of vocal art.

Boris Matusewitch gave two accordion recitals at Unity House, a Pennsylvania resort, during June. On July 25, he will appear at Camp Lakeland in New York.

The Mascagni Opera Guild gave a performance of Faust on June 8 at the Community Center with Milli Adoli, William Stenz and Henry St. Jean in the leading roles. On June 15 the group presented a double bill of Cavalleria and Pagliacci in the afternoon and Otello in the evening at the College Theatre.

Norman Stuckey, manager of the Columbus Philharmonic Orchestra for the past year, has resigned to accept a position in private industry.

Mildah Polia, French soprano and teacher, broadcasts every Friday at 4:00 p.m. over WRUL, a short-wave station transmitting French programs as part of its World Radio University program. Miss Polia's French program offers music news of the United States and interviews with guests. Included among the latter have been composer Paul Creston and René Maison, former tenor of the "Met." Miss Polia has also dedicated a program to the outstanding work done in music by the Brooklyn Museum.

George Kazamek lectured and played the violin at a celebration in honor of returning veterans from Trinity Parish, at the National Hall, East 73rd St., New York. He gave the Slovak Rhapsody by Karbulka and his own American Rhapsody, which he played for the GI's in Europe. His accompanist was Jaroslav Tuma.

For the second successive year, Bernard Greenhouse, young American cellist, will be the sole pupil of Pablo Casals when he leaves for Prades, France, for the summer.

Ireyne Starikoff, pianist-teacher gave a recital recently at New York P. S. 86 The audience was particularly impressed by her interpretations of Chopin's Fantaisie Impromptu and De Falla's Ritual Fire Dance.

Luboshutz and Nemenoff Will Appear with Orchestras

Pierre Luboshutz and Genia Nemenoff, duo-pianists, who have returned from a coast-to-coast tour, appear with the Boston Symphony under Serge Koussevitzky at the Berkshire Festival on July 13 and 15 in performances of the Bach Concertos in C minor and C major. July 25 will find them in Westport, Conn., for the opening recital in a new major artists series, and on Aug. 4 and 11 they give recitals in Jutland, N. J.

Their plans for next year include five appearances with the Philadelphia Orchestra under Eugene Ormandy, at the Worcester Festival in October, in Philadelphia, Washington and Baltimore in December. During January they will have several orchestral appearances with the Indianapolis Symphony and the New Orleans Symphony.

Alcaro Presents Soloists And Ensemble

A variety concert and recital by the artist-students of Alfred Alcaro and the Alcaro Symphonic Accordion Orchestra was given in Town Hall on June 8. Harry Volpe, guitarist, Alan Feuer, baritone-tenor, and Joe Novotny, accordionist, were guest soloists. The number of soloist-students presented was so great that it is impossible in the limited space at our disposal to review them all. However, the artists showed the results of careful training and reflected credit upon their teacher. B. G.

Up and Down the Guild Keyboard

MERLE HOLLOWAY, Tampa Chairman of NGPT; born and educated in New York. Teacher of advanced pianists, Miss Holloway will conduct and illustrate by playing, the Concerto Forum for the Sherwood Music School in Chicago early in August.

"Should talented pupils be encouraged to make a career of music?" The question elicited these replies from Guild members:

Bakersfield, Cal. (Ethel Bacon McManus): "Advisable only if the talent is correctly evaluated and discreetly channeled. A musically awakened America will absorb diversified talents. Only genius should aspire to a concert career."

Miami, Fla. (Mrs. Lena Cline): "Only industrious pupils with superior talent, sympathetic home background, physical and mental stamina should attempt it, and then only the highest plane of achievement satisfies."

Tampa, Fla. (Mabel M. Snavely): "Growth is stunted if the person with pronounced talent is not permitted to continue. It is important to encourage, but to do it practically, helping the pupil to explore all the available channels."

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Naomi Weiss, pupil of Florence Trumbull, who received the highest rating in Chicago auditions ever given by Cecil Berryman, plays Chopin in "Woman Speaks," a new Hollywood film of women's activities.

Olga Llano, for three years a pupil of Merle Holloway, now with Walter Charmbury at Rollins College, won the South Atlantic District of National Federation Student-Musician Contest.

Robert Haag, 1946 Paderewski Medal winner under Ethel McManus, played on Young Artist program on KFI, Los Angeles.

The Board of Judges of the Guild mourns the passing of a valued member, Hugh Ridout. Mr. Ridout was an officer of the Detroit Bohemians, and within the last year had been teaching in Steinway Hall, New York. G. W.

NATIONAL GUILD of PIANO TEACHERS

July Announcement

102 teachers presented 1107 pupils before 30 judges in New York City Auditions, held at Juilliard School. This does not include centers in Connecticut, New Jersey, Long Island, West Point, Nyack. Judges:

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Nevarte Adrian	Bernice Frost	Mrs. Morris
Hans Barth	Doris Frerichs	Mark Nevin
Ernesto Berumen	Elizabeth Gest	Gladys Ondricek
Elizabeth Britton	Hazel Griggs	LaSalle Spier
Julia Broughton	Edith Golde	Sigrid E. Swing
Winifred Buck	Jewell B. Hughes	Raissa Tselentis
Walter Charmbury	Harold Henry	Grace White
Ruth Bradley	William Krevit	Harry Whittemore
Virgean Estes	Ralph Leopold	Carl Wiesemann

Dr. Hamilton Holt, President of Rollins College, Winter Park, Fla., announces two scholarships of $500 and $800 to Guild Students. Walter Charmbury is a member of the faculty.

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NEW PUBLICATIONS

The four winners in the second annual $2,000 prize competition for orchestral compositions, sponsored by Broadcast Music, Inc., and conducted for members of the American Composers Alliance were Ulysses Kay, Godfrey Turner, Irving Schlein and Ellis Kohs. Messrs. Kay's Suite for Orchestra and Turner's Gregorian Overture won $700 and $500, respectively, for the Class A—longer orchestral works—while Messrs. Schlein's Dance Overture and Kohs' Legend for Oboe and Strings won the $500 and $300 awards for the Class B—works of shorter length. In addition to the cash prizes, the four compositions will be published by Broadcast Music, Inc., and receive public performances. The judges included Chalmers Clifton, Paul Hindemith, Dr. Randall Thompson and Stefan Wolpe.

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Among the recent Durand piano pieces that have been received is the outline of a new piano notation by Nicolas Obouhow. It is of great interest, and one of the few such attempts of its kind that has logic on its side. The regular staff is used, and the white keys receive customary notation. All black keys, however, are marked with an oblique cross. Thus, a cross on the middle of C line would be C sharp or D flat. In this system the sharp-flat designation is academic, since key signatures are automatically disposed of. Sight reading, too, is made easier. Of course, the system will raise hag with the grammar of music, necessitating new symbols and rules for harmony. It is quite ingenious, though, as a perusal of several specimen pieces in the new notation will indicate.

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Frank Hayden Connor, President of Carl Fischer, Inc., has announced the appointment of Clifford L. Carter as Vice-President in charge of Sales. He succeeds Arthur A. Hauser, who recently resigned from the firm. . . . Dr. Edward L. Bortz, president-elect of the American Medical Association and co-composer of the march, The Men of Iwo Jima, had the pleasure of hearing his composition played by sixty-five members of the Philadelphia Festival Orchestra under the direction of Alexander Hilsberg, concert master of the Philadelphia Orchestra, at Atlantic City on June 10. . . . George Kleinsinger's The Story of Celeste will receive its first performance by the Philadelphia Orchestra at the Worcester Festival this Fall. It will be narrated by its author, Paul Tripp. . . .

The annual prize of $150 for an original composition for strings or orchestra offered by the Ladies' Auxiliary of the Doctors' Orchestra, has been augmented by another $100 from the Doctor's Orchestral Society. The closing date of the contest has been extended to January, 1948. There will be a first and second prize for the two best works submitted by American citizens living in Greater New York and public hearings will be arranged. Compositions should be sent to Mrs. E. Kurtz, 140 E. 95th St . . . American works played in Germany during 1946 published by G. Schirmer were: Barber's Adagio for Strings, Capricorn Concerto, Essay for Orchestra, Second Essay, Overture to The School for Scandal, Symphony No. 1, Violin Concerto; Bloch's Schelomo, Hebrew Rhapsody; Dello Joio's Suite from On Stage!; Griffes' The Pleasure Dome of Kubla Khan; Harris' Piano Quintet; Schumann's American Festival Overture, Symphony for Strings and Symphony No. III. Performances were in Bad Nauheim, Berlin, Bremen, Frankfurt, Heidelberg, Leipzig, Mannheim, Munich, Schwetzingen, Stuttgart and Ulm.

Books

MENAGERIE IN F SHARP, by H. W. Heinsheimer. Doubleday & Co., Inc. $2.75.

The author, while in Europe, was head of the opera department of Universal Edition, one of the leading publishers of music. He came to this country in 1938 because of certain events in Germany, and now is associated with Boosey and Hawkes. Menagerie in F Sharp, a rambling, loosely knit account of musical conditions in Europe and America from, roughly, 1920, is faintly autobiographical in nature. It is written in a snappy "journalese," that, considering the author's recent acquaintance with the English language, is the closest thing to a healthy miracle since little-Latin-and-less-Greek Shakespeare wrote Romeo and Juliet.

Some of the accounts are clever and witty, others try a bit too hard to be funny. Among the best parts of the book are those episodes that concern Herr Hertzka, head of Universal Edition. Heinsheimer has written a nostalgic sketch that is in the best Bemelmans tradition. There also are pertinent comments about music in Hollywood, the plight of the American conductor and concert artist, and a fine burlesque about the difference between Hollywood's idea of how a star is born and the real facts. Nor must one forget the survey of Nazi politics regarding music which is outlined by Heinsheimer. This book is easy reading, frequently entertaining, and occasionally pungent.

ULYSSES KAY and GODFREY TURNER, winners of the BMI top prizes for orchestral compositions. (Photo of Kay by James Kriegsmann; Turner, by J. Ingham & Sons.)

Miniature Score

BACHIANAS BRASILEIRAS No. 5 for soprano and orchestra of violoncelli), by Heitor Villa-Lobos. Associated Music Publishers, Inc., N. Y. $2.

Scored for the unusual combination of soprano and orchestra of cellos, this Bachianas Brasileiras is one of the most melodious and grateful of modern scores. In two movements, the first, an Aria, is in an A B A pattern with the soprano vocalizing on "Ah" in the opening section, humming in the last, and singing a passionate invocation in the central part. It is a perfect gem of its kind. The second movement is a Dansa (Martelo), characterized by sharp rhythmic accents and an evocative vocal line in which no vocalise is present.

Cantata

SONG IN THE WILDERNESS (for chorus and orchestra with baritone solo), by Paul Green and Charles Vardell. The University of North Carolina Press, Chapel Hill, N. C. Cloth, $4; paper, $2.

The authors have dedicated the score "to the enduring memory of pioneers of Wachovia, whose hands builded in the wilderness a house of peace and brotherhood . . . and who cherished in their sturdy hearts the precious and honorable gift of song." Green's poem deals with the pioneers of America, who created this nation from a wilderness. A four-part chorus is used to develop this theme, and there also is a baritone solo.

For Harp and Orchestra

CONCERTO FOR HARP AND ORCHESTRA, by Nicolai Berezowsky with original harp cadenza by Carlos Salzedo. Elkan-Vogel Co., Inc., Philadelphia. Harp and piano score, $4.

Salzedo has already played this work in Carnegie Hall this season. Since there are few concertos for the harp and orchestra, this work will be sure to attract the attention of all who play that instrument. It contains some fine ideas plus an exhaustive survey into the potentialities of the harp. Of course, it is for advanced players only. Orchestral parts are available on rental.

For Piano, Violin and Cello

ELEGY, by Camil Van Hulse. Composers Press, Inc., N. Y. $3.50.

This piece was composed in memory of the composer's youngest sister who died in Belgium during the last war. Lasting about seventeen minutes, it is in one movement that is broken into contrasting sections. The harmonizations are richly chromatic, though conservative, and the music as a whole is sincere and dignified. There are some difficult moments in the writing of the various instruments, but nothing that should put it beyond the reach of a diligent amateur group.

For Piano Solo

SIX PRELUDES FOR PIANO, by Paul Bowles. Music Press, Inc., N. Y. 1.

The preludes, not composed as a unit (they date from 1934), make an attractive set of modern American piano pieces. There is enough variety of mood and treatment, varying from virtuosic to quietly lyrical, to make them an excellent concert group. A touch of jazz is sometimes encountered, as in the middle section of the fifth, where Bowles introduces a suggestion of the blues. No. 3 is an imaginative little sketch, and the sixth has a singing quality. Technically they are not beyond the reach of a conscientious amateur.

SHOSTAKOVICH, Nine Pieces for Piano. Marks Edition, N. Y. $1.

Scarcely any of these pieces were originally written for piano. Most are from orchestral works, the piano reductions having been made by Frederick Block. Taken as a unit, they give a good insight into the composer's idiom, and include excerpts from lesser-known works like Lady Macbeth of Mtsensk, and Hamlet. There also are the Allegro from the First Symphony, the Polka and Dance from The Golden Age, the Prelude, Op. 34, No. 4, and the scherzo from the Fifth Symphony.

For Voice and Piano

EVENING SONG (from Out of the Desert), by Julius Chajes. Bloch Publishing Co., N. Y. 50c.

Set to a lyric by Michael Atzomoni, this song deals with the approach of darkness over the earth. The piano accompaniment is very simple, as is the vocal line, but the music is handled with a good deal of sensitivity, and manages a quiet, hushed effect. The key is F major, and the vocal line has no awkward jumps or tessitura.

For Two Pianos

CIACONA IN E MINOR, by Dietrich Buxtehude; HERR JESU CHRIST, DICH ZU UNS WEND',by J. S. Bach; TWO CHORALES, by Mervyn Roberts. Novello & Co., Ltd., London. H. W. Gray, N. Y. $1.25, and $1 per copy, respectively.

Both of the classic works have been arranged by William H. Harris, who has taken pains to preserve their essential nobility. Neither is very difficult, and should afford much pleasure. The two Roberts chorales are imaginative contemporary translations of seventeenth-century forms, composed not only with insight into the correct style but with no little originality as well.

Trio Sonata

TRIO SONATA IN D MINOR, Op. 2, No. 4. By Jean Baptiste Loeillet. Music Press, Inc., N. Y. Score (piano), $2; parts, 30c; score and parts, $2.75.

Music Press continues its edition of fine classic pieces in readable modern texts. This work by Jean Baptiste Loeillet (1689-1730) has been arranged for the following combinations: recorder, oboe and keyboard; or flute, oboe and keyboard; or two violins and keyboard. A cello and bassoon are optional. It is carefully edited—by Alfred Mann.

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Activities of the Artists

Hilda Banks, pianist, is under the management of Jack Adams and Company.

Claudio Arrau, Chilean pianist, has returned from 25 engagements in eight weeks in Europe, playing in Paris, London, Sheffield, Liverpool, Edinburgh, Glasgow, Newcastle, Belfast, Birmingham, Amsterdam, Rotterdam, The Hague, Maastricht, Milan, Turino, Stockholm, Oslo, Copenhagen.

Dr. Robert Leech Bedell, organist at the Brooklyn Museum, and long-time member of the American Society of Composers, Authors and Publishers, received an honorary degree of Doctor of Music from Southwestern College, Winfield, Kan., on May 20.

Edwin McArthur, music director of The Chocolate Soldier during its New York run, is now in St. Louis, where he will again conduct the Municipal Light Opera.

Michael Bartlett, tenor, appeared in Pittsburgh with the Philadelphia La Scala Opera in Madame Butterfly, and in Romeo and Juliet with Dorothy Kirsten and a Metropolitan Opera cast. On May 10 he was featured soloist on the Mutual network's special Mother's Day program. During the summer he will play leading roles in summer stock at Guilford, Conn.

Nadine Conner, soprano of the Metropolitan Opera, sang in Portland, Ore., on May 20; 22, Hollister, Calif.; 24, Mercede, Calif. She will appear in Hollywood Bowl on Aug. 21.

Noel Wesley plans to send out to key cities an International Concert Festival, headed by Michael Bartlett, tenor, and also presenting a troupe of dancers. Tentative opening is set for the Mosque Theatre, Newark, N. J., on Aug. 15.

Maria Kurenko was recently the recipient of a letter of thanks and two volumes of Tschaikowsky songs, the latest full edition published in the USSR, as a gift and a token of appreciation for her RCA-Victor Album of twelve songs of the composer's titled "Tschaikowsky Recital," presented to the Tschaikowsky Museum in Klin, Russia.

Olga Eisner has resigned from the faculty of the Mannes School of Music to devote herself to private teaching in her New York voice studios.

Recent concerts for Bertram Rowe, bass-baritone, included appearances in Patten and Millinochet, Me., in Cambridge, Caldwell and Barnesville, O., and recitals in Wheeling, W. Va., and Bellaire, O. He was heard in the role of the Saviour in Bach's St. Matthew Passion at the West End Presbyterian Church, New York.

Arthur Honegger, noted Swiss composer, recently arrived in New York from France to join Aaron Copland in the teaching of composition at the Berkshire Music Center. More than 400 students from many countries are enrolled.

The Paganini Quartet (Henri Temianka, Gustave Rooseels, Robert Courte, Robert Maas) has returned from a tour of England, Belgium, Holland and France. They will give summer concerts in San Francisco and the Bay Region, and begin their second transcontinental tour in October, including major cities and seven appearances in New York.

Joaquin Nin-Culmell, pianist, composer, conductor and lecturer, from June 23 to Aug. 1 will give three concerts and a course on Spanish and Latin-American Music for the University of California; Aug. 9 and 16 he conducts two concerts of the Miami Symphony.

The Bloch Publishing Co. announces the publication of Evening Song from the opera Out of the Desert by Julius Chajes. The lyrics are by Michael Atzmoni.

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, after a European tour, sailed for the United States on June 25 by the S.S. Queen Elizabeth for summer engagements here.

Martial Singher, French baritone of the Metropolitan Opera, will give 20 concerts between June 15 and Aug. 11 in Central America, Venezuela and Colombia.

Anatol Kaminsky, back from Prague and Amsterdam, is scheduled to return to Europe in October or November, for concert appearances in Scandinavia, Holland, France, Poland, and Czechoslovakia.

Joseph Molnar, 17-year-old junior at Queen's William Cullen Bryant High School, won the $250 prize offered by the Philharmonic-Symphony Committee for Public Schools and Colleges for the best essay written by a New York high school student on Community Culture through the Philharmonic-Symphony Society of New York.

Charles Previn, Radio City Music Hall's director of music, received an honorary degree of Doctor of Music on May 31 from Ithaca College, the conductor's musical alma mater.

Elizabeth Travis, who in addition to her recital appearances this season has been soloist with four symphony orchestras, has been engaged as soloist with the Waukegan, Ill., Orchestra next season, under Ennio Bolognini. Miss Travis served recently as one of the judges in the final auditions held in Orchestra Hall, Chicago, to choose the winner of the midwest piano contest sponsored by the Society of American Musicians and the Adult Education Council of Chicago. Other judges were Stanley Fletcher and Vitaly Schnee.

Hazel Peterson was heard recently in recital at Bradley University, prior to her appearance in Chicago before the Society of American Musicians. Her program included songs by Hugo Wolf, Lindberg, Emil Sjögren, C. Sjöberg, Poulenc, Wintter Watts and Griffes.

Vera Franceschi, pianist, now in Italy, had a dinner given in her honor in Genoa by General Lee, who attended her concert during a visit to the city. Miss Franceschi returns to the United States in September and will give a Town Hall recital on Oct. 21.

Antal Dorati has returned from Europe, where he conducted three concerts in Budapest, one with Yehudi Menuhin as soloist in the Bartok Concerto. He was awarded the Pro Arte Plaque by Zoltan Tildy, President of Hungary. At the request of the U.S. Military Government, he conducted a benefit in Vienna on June 2 before coming back to this country for concerts in Chicago, Montreal and at the Hollywood Bowl.

A concert was given in Yonkers, N. Y., recently at the Jewish Community Center by Lydia Cortese, soprano; Claudio Frigerio, baritone; Paul Allen, pianist-composer; Anka Sinayeff, violinist; and Fred Kramer, pianist-composer. The event was a Whitney Blake presentation.

Helen Traubel, soprano of the Metropolitan Opera, recently was named America's Woman of Achievement in the field of music by the Group Action Council of St. Louis.

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10th Carmel Bach Festival To Open July 21

The tenth annual Carmel Bach Festival will be held July 21-27, in Carmel-by-the-Sea, Calif. Gastone Usigli will conduct, and soloists already announced include Blythe Taylor Burns, Margaret Christman, sopranos; Eula Beal, Muriel Rogers, contraltos; Russell Horton, Julian Lieban, tenors; Mackey Swan, Noel Sullivan, basses; Nanette Levy, Ralph Tillema, violinists; Alix Young Maruchess, viola and viola d'Amore; Rosina Lhevinne, Stephanie Shehatovich, Maxim Schapiro, Ralph Linsley, pianists; Irene Robertson, organist; Gabriel Bartold, trumpet; George Houle, oboe.

The programs, which extend over the full week, offer all six of the Bach Brandenburg Concertos and the cantata Sleepers Awake!; Concerto for viola d'Amore and orchestra, Stamitz; English and Italian madrigals; B minor Concerto for viola and orchestra, Handel; Concerto for piano and orchestra, C minor, Beethoven; Overture in D major; Concerto for violin and orchestra, D major, Mozart; Concerto in E major, for violin and orchestra; Fantasy in C minor, Toccata and fugue in C minor, for sole piano; two organ recitals in All Saints Church; Concerto for piano and orchestra, Haydn; Concerto for three pianos and orchestra, Coffee Cantata, and B minor Mass, by Bach.

All performances, with the exception of the organ recitals, take place in the Sunset School Auditorium. The Carmel Bach Festival was founded by Dene Denny and Hazel Watrous, its producing managers. Visitors throng to it from all over the West coast.

Winifred Heidt Singing Summer Engagements

Winifred Heidt, contralto, will sing several performances of Samson and Delilah with the Opera Nacional in Mexico City during July and subsequently returns for two performances of the same opera and two in Carmen with the Cincinnati Zoo Opera in August. Aug. 2 and 3 she sings Aida with the Indianapolis Symphony, Fabien Sevitzky conducting, in outdoor presentations on the newly inaugurated summer series; and on Aug. 9 and 10 she appears with the Chicago Orchestra at Grant Park under Antal Dorati. Aug. 13 finds her in Montreal to sing Carmen with the New York City Center Opera.

STEFAN KOZAKEVICH

Kozakevich Visits East and South

Stefan Kozakevich, Russian-American baritone, who had 38 concert and opera appearances this past season, will continue his activity through the summer, in 15 concerts with the Russian Stars of Opera in Pennsylvania, Virginia, West Virginia, North Carolina, and South Carolina, starting July 7.

Mr. Kozakevich is already scheduled for five performances of Secret of Suzanne in Canada in November; two concerts in Virginia in December; an appearance in Springfield, Mass., Jan. 11, and another series with the Russian Stars of Opera in March. He recently sang Rigoletto and Germont at the Gainesville, Ga., May Festival; Sharpless with the Philadelphia La Scala Opera in that city and Washington; and Valentine in Bronxville, N. Y. In the operalogue series given by Carol Longone he sang Don Carlo in Forza del Destino, Onegin in Tchaikovsky's opera, Galitzky and Igor in Borodin's Prince Igor, at the Hotel Pierre, New York. Other dates included two appearances at Massey Hall, Toronto; in New Haven, Conn.; and a Russian program over Station WNBC.

Tristan for Jacob's Pillow

In addition to the dance activities at Jacob's Pillow this summer, a concert version of Tristan and Isolde will be presented under the direction of Rosamond Chapin.

Betsy Culp-Dornay to Remain in N. Y. for Summer Teaching

Betsy Culp-Dornay will remain in New York this summer and continue teaching, taking her vacation in weekend trips. Harriet Garber, soprano, gave a recital at the Culp-Dornay Studios recently. A program of duets also was given by Tay Vojach-Cope, soprano, and Cynthia Misroch, contralto. Another Culp-Dornay student, Dorothy Siegfried, mezzo-soprano, won the young artists award given by the Griffith Foundation entitling her to a concert in the fall in Newark.

VIVIAN ABELL
(Maurice Seymour Photo.)

Vivian Abell Presents Annual Concert

CHICAGO. — Annually Vivian Abell presents under her direction a large mixed choir at St. Peter's Church in Chicago.

This year her group of 50 well-trained singers was accompanied by a Symphony Orchestra in numbers ranging from the early 16th Century classicists to compositions of the modern school.

The A Cappella group included Lotti's eight-voice arrangement of The Crucifix and a seven-voice arrangement of Let Thy Blessed Spirit by Tschesnokoff. A group of Mozart motets with orchestral accompaniment proved to be very melodious and a feature of the program enjoyed by a large gathering. Another highlight of the concert, the Overture to Mozart's Magic Flute, played at intermission, showed Miss Abell's efficiency as a leader. R. D.

Salzburg Festival to Premiere Von Einem Opera

The Salzburg Festival, which opens on July 31, will present a world premiere this season, contrary to custom. This is Dantons Tod, an opera by Gottfried von Einem, 29-year-old Austrian composer. The work is based on a play by Georg Buechner, whose drama Wozzeck was set by Alban Berg. Otto Klemperer will conduct. The other festival opera productions will be Mozart's Cosi Fan Tutte, conducted by Josef Krips; Le Nozze di Figaro, led by Hans Knappertsbusch, and Strauss' Arrabella, under Carl Boehm.

The musical and artistic program will consist of four operas, eight symphony concerts, four serenades, Dome Concerts and chamber music. Everyman will also be performed.

The Friends of Salzburg Festivals, Inc., with headquarters in New York, is organizing tourist trips to Salzburg and Bad Gastein. Pan American World Airways has received permission from the U. S. Forces in Austria, according to a statement by the Friends group, to land directly in Salzburg with special air clippers. The first of these will leave New York on July 19 and is expected to arrive next day at noon.

20 Major Orchestras' Managers Meet in Indianapolis

(Picture on Back Cover)

INDIANAPOLIS. — The 1947 two-day conference of managers of the 26 major symphony orchestras of North America was held in Indianapolis, May 14 and 15. Twenty of the 26 member-managers attended.

Because a number of the orchestras had not completed the fiscal year by the dates of the conference, the customary release of statistical data regarding orchestra management was postponed until autumn.

The executives issued a general statement of satisfaction with the progress of symphonic music during the year, and expressed increased faith in an even more successful future. The fact that public demand necessitated the playing of more concerts during the past year than have ever before been presented in a single season shows an increased public appreciation of good music, it was stated.

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PAULA CRYSTAL,
soprano, student of H. Maurice-Jacquet, represented a musical group at the Times Hall Forum on UNESCO's cultural union. L. to r., Alice Pentlarge, Mrs. William Sporborg (General Federation of Women's Clubs), Mrs. Sara Sparks (Natl. Federation of Business and Professional Women), Mrs. Robert Mahoney (Natl. Council of Catholic Women), Mrs. Norman Goetz (Natl. Council of Jewish Women), Mrs. Clifford Jenkins (N. Y. State Congress of Parents and Teachers, Inc.), Mrs. William Parsons, Jr. (United Council of Church Women), Paula Crystal. (Photo by New York Times.)

AMERICANS IN NORWAY.
Anne Brown, soprano; Fredrik Dietrichson (center), local manager in Oslo; and Walter Hautzig, pianist, before the concert hall in the Norwegian capital where the artists recently gave a benefit concert for the country's war orphans. The occasion was under the patronage of the King of Norway, who afterward received the artists at the palace. (Photo © by Sturlason's Pressbyra.)

CONFERENCE OF MANAGERS OF MAJOR SYMPHONY ORCHESTRAS
in Indianapolis, May 14 and 15. Seated, l. to r., A. M. See, Rochester Philharmonic; Phil Hart, Seattle Symphony; George A. Foster, New Orleans Symphony; Norman Stuckey, Columbus Symphony; Howard Harrington, Indianapolis Symphony; Ruth Cowan, Salt Lake City Symphony; Arthur J. Gaines, Minneapolis Symphony; J. E. Speas, Ass't Mgr., St. Louis Symphony. Standing, l. to r., J. W. Elton, Toronto Symphony; Frances Deering, Houston Symphony; Carl J. Vosburgh, Cleveland Orchestra; Arthur Judson, New York Philharmonic; George A. Kuyper, Chicago Symphony; Robert MacIntyre, Buffalo Philharmonic; James Hart, Portland Symphony; C. C. Cappel, Baltimore Symphony; M. L. Henderson, Kansas City Philharmonic. Also attending the Conference but not shown in the picture were G. E. Judd, Boston Symphony; J. M. O'Kane, Cincinnati Symphony; Helen Black, Denver Symphony. (Story, page 34.)

FRANKLYN CARNAHAN,
member of the National Guild of Piano Teachers, with two of his artist-pupils who have won recent honors. Lee Peterson, pianist, won the state audition prize offered by the Ohio Music Teachers Association for an appearance with the Cleveland Orchestra during the state convention in Cleveland, June 17, 18, 19; he played the Khachaturian Concerto, and was chosen for the appearance by Rudolph Ringwall, director of the summer concerts. John Boda was selected by George Szell as one of the apprentice conductors of the Cleveland Orchestra for the past season. (Photo by Harry A. Cole.)

(Below) CATHLEEN ELY CHAMBERS,
soprano, makes her concert debut with the Queens Symphony Society on June 13. Philip Raskind was the guest conductor, taking over on this occasion from the Society's musical director, Robert Stanley. Prior to her concert debut Miss Chambers sang in the New Opera Company's Merry Widow and Rosalinda as well as other productions including Sing Out, Sweet Land and The Chocolate Soldier. (Photo by Leonard Halpern.)